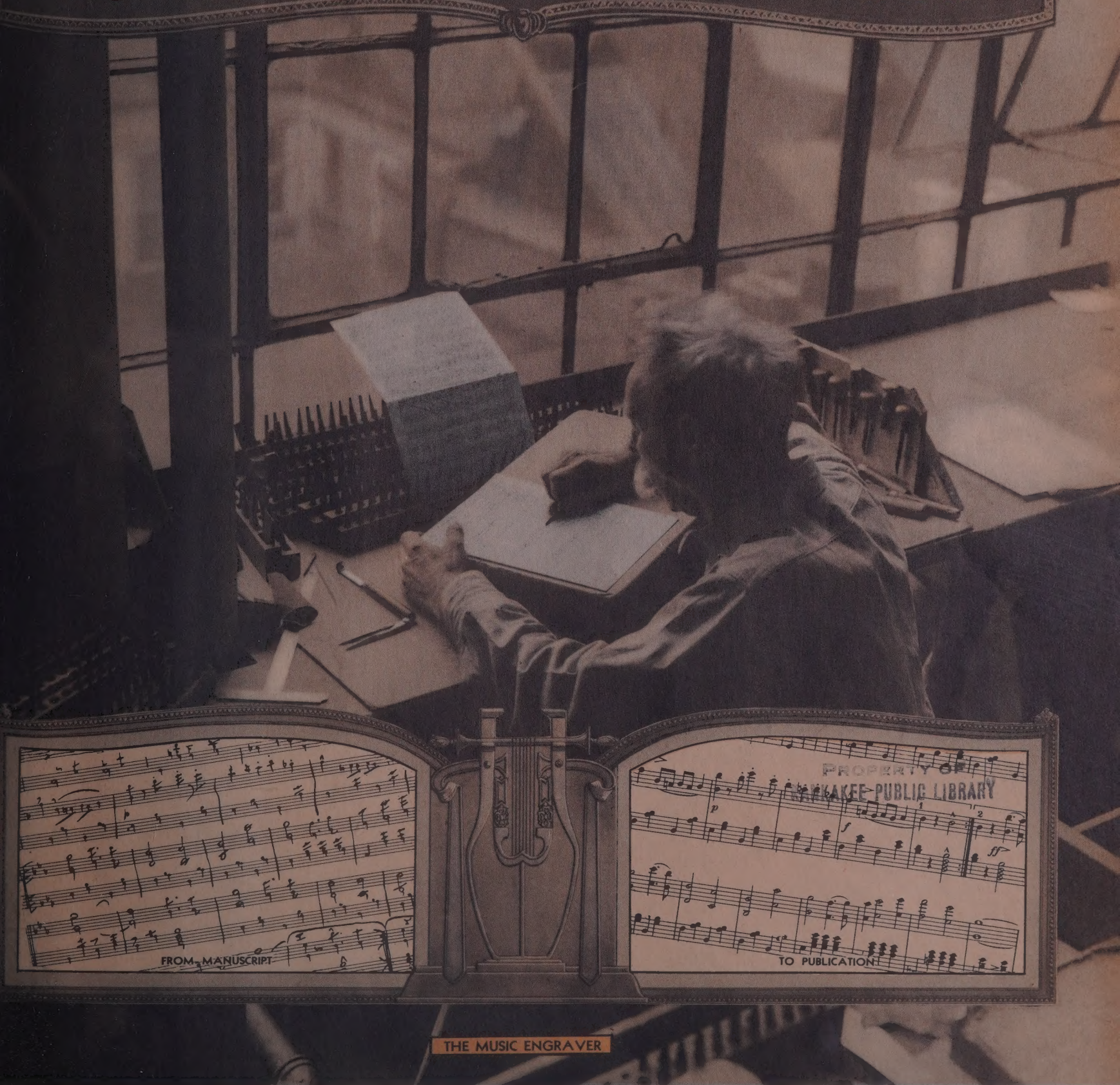


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14 PIANO VOLUMES

Johannes Brahms

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Franz Liszt

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| At the Spring | Concert Study, D-flat |
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Frederic Chopin

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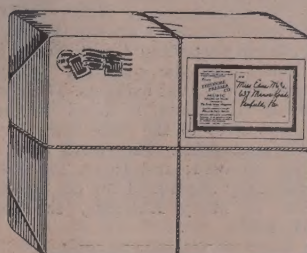
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JAMES FRANCIS COOKE

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



ARNOLD J.
GANTVOORT

ARNOLD J. GANTVOORT, internationally known composer, author, and teacher of music, died May 18th, at Los Angeles, aged seventy-nine. Born in Amsterdam, Holland, Mr. Gantvoort came to America for the Centennial celebrations of 1876 at Philadelphia. A large part of his professional life was spent in Cincinnati, where for years he was a leading figure in all major musical activities, was for twenty-eight years on the staff of the Cincinnati College of Music, and for four years president of the Ohio Music Teachers Association.

KING VICTOR EMMANUEL visited Florence for the opening ceremonies of the Florentine May Festival and remained for the gala performance of Verdi's "Luisa Miller" on the same evening, at the Teatro Comunale. Vittorio Gui was the conductor, and in the cast was Giacomo Lauri-Volpi, formerly so popular as a leading tenor of the Metropolitan Opera Company.

THE BOSTON SYMPHONY ORCHESTRA has received from the heirs of Richard C. Dixey, the gift of his "Tanglewood" estate in the Berkshire Mountains, as a permanent summer home. "Tanglewood" was the home of Nathaniel Hawthorne at the time he was writing the "Tanglewood Tales" and making sketches for "The House of Seven Gables." That this two hundred acre estate should find permanent connection with musical culture is fitting because it was Mr. Dixey who led the first American performance of Wagner's "Lohengrin" (in concert form, in Mechanic's Hall, Boston) before its premiere as opera in 1871, in New York.

"THE PASSION ACCORDING TO ST. MATTHEW" of Johann Sebastian Bach had its first performance in the western Gulf States when presented on March 21, at Birmingham, Alabama, by the Handel Choral Society with Harrell Biard conducting.



GAETANO
MEROLA

THE SAN FRANCISCO OPERA COMPANY, with Gaetano Merola as General Director, will present a series of eighteen performances in four weeks beginning October 15 and ending November 13. The repertoire will include "Fidelio," by Beethoven; "Tristan und Isolde" and "Lohengrin," by Wagner; "Aida," "La Traviata," "The Masked Ball," and "Rigoletto," by Verdi; "La Boheme" and "Madama Butterfly," by Puccini; "Faust" and "Romeo et Juliette," by Gounod; "Norma," by Bellini; and "Manon," by Massenet; with such artists as Kirsten Flagstad, Kathryn Meisle, Lily Pons, Giovanni Martinelli and Lauritz Melchior in the leading roles.

"THE MAN WITHOUT A COUNTRY," a new American opera by Walter Damrosch, had its world premiere when given on May 12, by the Metropolitan Opera Company of New York, with the composer conducting and receiving repeated ovations. The libretto, by Arthur Guiterman, is based on the famous short story of the same name, by Edward Everett Hale. The work was very favorably received; and Helen Traubel was enthusiastically applauded for her fine interpretation of *Mary Rutledge*, the leading feminine rôle.

A SYMPOSIUM OF AMERICAN ORCHESTRAL MUSIC, in which new compositions never before performed will be interpreted and discussed, is an addition which has been made to the regular series of American Composers' Concerts given by the Rochester Symphony Orchestra with Dr. Howard Hanson conducting. May other leaders follow in Dr. Hanson's steps!

HARRY J. LINCOLN, composer of *Repas Band* of which more than four million copies were sold; for many years an arranger for John Philip Sousa; and widely known as pianist, conductor and publisher; died April 19th, aged fifty-nine, at his home in Philadelphia.

THE SUWANNEE RIVER, made immortal by Stephen Collins Foster in his *Old Folks at Home*, is reported to be about to have a memorial amphitheater built on its banks by the State of Florida.

NINETY PERCENT OF THE MUSIC used during the past season of the General Motors Concerts has been selected from the following twenty composers: Bach, Beethoven, Brahms, Mozart, Wagner, Schubert, Mendelssohn, Chopin, Rubinstein, Tchaikowsky, Saint-Saëns, Rimsky-Korsakoff, Massenet, Verdi, Rossini, Liszt, Debussy, Ravel, Puccini, and Bizet. Tchaikowsky led with thirteen performances; while Wagner and Verdi held second places with nine times each.

THE "ELEKTRA" of Richard Strauss was heard for the first time in Cleveland when given on December 3rd and 6th by the Cleveland Orchestra, with Gertrude Kappel as *Elektra*, Enid Szanthe as *Klytemnestra*, Julius Heuhn as *Orestes* and with Artur Rodzinski conducting.

THE LORENZ ANTHEM CONTEST awards have been announced. First Prize of \$250.00 went to Vincent H. Percy, for his *Prepare Ye the Way*; Second Prize of \$150.00, to Lee Rogers, for *Glory to God*; four Third Prizes of \$75.00 each, to Gerald Foster Frazee, for *The Lord is Exalted*; Otis M. Carrington, for *Teach Me Thy Way, O Lord*; Henrietta Erhardt Enners, for *Oh, Come Unto Me*; and Herbert Henderson, for *Teach Me O Lord*. To these were added six Fourth Prizes of \$50.00 each and four Fifth Prizes of \$40.00 each.

THE ROBIN HOOD DELL summer concerts of the Philadelphia Orchestra are having as conductors Jose Iturbi, Vladimir Golschmann, Charles O'Connell, Alexander Hilsberg, Alexander Smallens and Saul Caston. The list of soloists includes John Charles Thomas, Efrem Zimbalist, George Copeland, Grace Moore, Rudolph Ganz and Mischa Levitzki; with performances by the Philadelphia Ballet directed by Catherine Littlefield, the Mary Binney Montgomery Ballet, and the Mordkin Russian Ballet.

"THE BLEEDING HEART OF TIM-PANOGOS," an American Indian opera by William F. Hanson of Brigham Young University, Provo, Utah, had its world premiere when produced there on the 14th of April. The story is based on American themes, with its locale in the Rocky Mountains. This is the third of Mr. Hanson's Indian operas.

MISS IDA KREHM, of Chicago, has been given the Naumberg Award furnishing her with an appearance in recital at Town Hall, New York City. This is the second time this award has gone west of the Alleghenies, the other successful candidate having been the now popular young American pianist, Dalies Frantz. Miss Krehm is an artist pupil of Rudolph Ganz.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York announces a lengthened season of twenty-eight weeks beginning on October 21 and closing on May 1, 1938. Georges Enesco, famous Roumanian conductor, will be leader for two weeks of the one month of vacation which John Barbirolli, the regular conductor, will have at the mid-season.

"L'AIGLON," an opera in five acts with the libretto adapted from the poem of Edmond Rostand and the musical score a product of the collaboration of Arthur Honegger and Jacques Ibert, has had its world premiere at the Monte Carlo Opera with the title rôle interpreted by the beautiful and vivacious dramatic soprano, Fanny Heldy, of the Grand Opéra of Paris. The opera is said to be "distinctly melodic and—a useful virtue—also intensely theatrical, proved by applause which commenced with the first act, continued *crescendo* throughout the evening, and ended with long lasting ovations."

WHEN ARTURO TOSCANINI returns to America in the fall to conduct ten concerts by the NBC Symphony Orchestra, it is reported that he will receive four thousand dollars, net, per concert—which means that the income tax on his salary must be paid by NBC.

AN ORGAN, given by Queen Anne to Trinity Church, New York, is reported to have been discovered in the Episcopal Church of Clyde, New York, where it had been relegated to a corner when a new instrument took its place. A museum is said to be interested in it for preservation.

THE CHICAGO CITY OPERA COMPANY management announces that it has leased the Chicago Civic Opera House, the Civic Theater and all equipment, thus putting the organization on a much more stable footing. Aside from its standard Italian repertoire, for the next season a "German wing" is announced, with Kirsten Flagstad, Lauritz Melchior, Gertrud Wettergren and Emanuel List in leading rôles of "Tristan and Isolde," "Die Walküre," "Lohengrin" and "Tannhäuser"; with which Feodor Chaliapin is promised in "Boris Godounoff."

MUSICAL JOURNALISM and Musicolgy were among the principal subjects discussed at the Fifty-Ninth Annual Conference of the American Library Association, from June 21st to 26th, at the Waldorf-Astoria Hotel, New York City, with some four thousand in attendance.

MATHIAS P. MÖLLER, founder and owner of the M. P. Möller Organ Works of Hagerstown, Maryland, one of the leading concerns of its kind in America, died on April 13, at the age of eighty-two. A native of Denmark, he came to America at the age of seventeen, finished his first organ in 1882, and placed organs in such important edifices as the Chapel at West Point and the Hippodrome of New York. He was decorated with the Order of Dannebrog, by King Christian of Denmark.

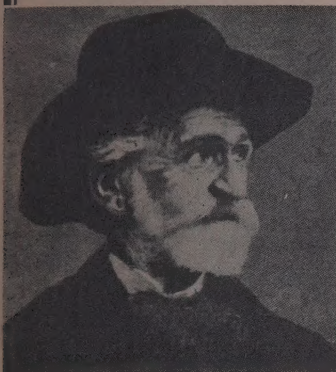
THE BICENTENARY OF ANTONIO STRADIVARI is being celebrated by a series of festival events beginning at Cremona on the 19th of May and lasting till October 28.

REVIVALS of the "Alceste" of Gluck and of the "Otello" of Verdi are promised for the coming season of the Metropolitan Opera Company. Good news!

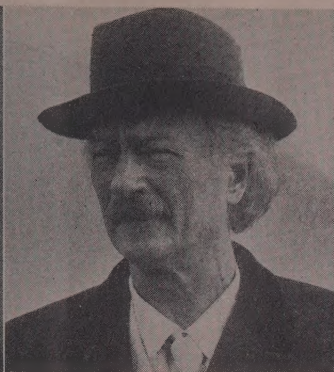
WILLIAM J. HENDERSON, one of the most brilliant musical critics that America has produced, passed away on June 5, in New York City, at the age of eighty-one. Born December 4, 1855, he attended Freehold Institute at Freehold, New Jersey, and began giving his spare time to newspaper reporting when but fifteen. He graduated from Princeton in 1876 and soon became a newspaper man in New York where his long service on the *New York Sun* brought him wide recognition as one of that group of superb critics which included James Gibbons Huneker, Henry Edward Krehbiel, Henry T. Finck, Richard Aldrich, and Philip Hale, and of which coterie he was the last survival.

WILLIAM J.
HENDERSON

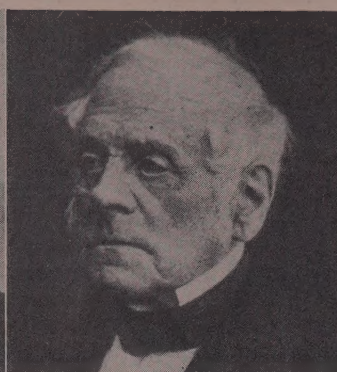
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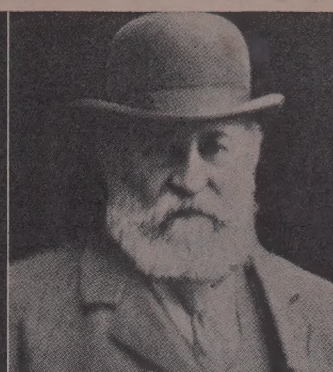
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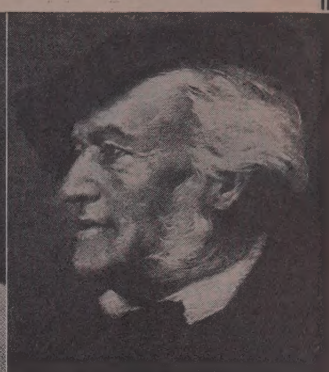
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DANIEL FRANCOIS AUBER



CAMILLE SAINT-SAËNS



RICHARD WAGNER

The Supreme Court Problem in Music

THE ETUDE is in no sense a political journal, and what happens or what does not happen to our renowned nine elder statesmen in the great tribunal at Washington is, technically speaking, none of our business. For years, wise Japan has found the efficacy of deferring judgment to those men whose years of experience entitled them to render judgment. Now we are told that there is a kind of dead line beyond which men and women should cease their activities because they become automatically incapable of performing such labors as those that fall to youth.

In the field of art alone, such a dead line, be it forty, fifty, sixty, seventy, eighty or even ninety, is absurd. If it had existed in the past, this would have deprived the world of some of its greatest masterpieces. Age is distinctly an individual matter, determined biologically by heredity, physiologically by our environment and behavior, and practically by the accidents of destiny which we leave in the hands of the Almighty. It is the most individual thing in existence.

Despite the calendar, no two people are ever actually of the same age, judged from the standpoint of personality. In a side show in a European town, we once saw a boy of twelve or thirteen, according to the statements, who had a long grey beard. In every way he was physiologically five or six times his age. His parents, with whom we conversed, were young people in their twenties. This, of course, was a freak of glandular origin; but there are innumerable other cases in which the youthful mental attitudes of the individuals have defied the advance of years. We have just talked to a man over seventy-five whose mental activity is so obviously more vigorous and youthful than many men of forty or fifty that we realize that years on the calendar are very different from years in the human soul.

The whole problem of longevity is one of the most curious things in all life. Why is it that a big, vigorous animal, such as a horse, lives but thirty years, while a pike swims happily in some placid lake for two hundred years? Why does the ephemeral, or dayfly (from which we derive the word ephemeral), die after a life of one or two hours devoted to love, while a great lumbering tortoise goes on for two centuries? There is a tortoise in the Philadelphia Zoological Gardens which was crawling around years before the Declaration of Independence was signed. Giant Sequoias in California have been found with over three thousand annual rings. They were saplings ten centuries before Christ was born.

Nothing contributes to age quite so much as overeating. A careful examination of the lists of centenarians reveals that they have been naturally very light eaters. We seem to be able to stand an extraordinary amount of hard work, worry, disease, and almost everything else but food. The amount of food intake must differ with each individual and depends largely upon its relation to the amount of exercise, mental and physical, which the consumer performs. Drugs, including alcohol and tobacco, under certain conditions also work terrific havoc. Abstemious eating, of

the epicurean type in which food is enjoyed rather than merely consumed, has been given as one of the reasons for the long life of many great men. The noble Venetian, Luigi Cornaro (1467-1566), who in his "Discorsi sulla Vita Sobria" (Discourses upon the Careful Life) was one of the first to trace longevity to a very abstemious diet, lived to prove his own theories in astonishing fashion. An invalid in his first fifty years, he made himself in later life one of the greatest engineers of his age.

The next enemy of life is, of course, worry, much of which we manufacture ourselves. It is very hard for anyone to be happy when surrounded by disharmony; but, with right thinking and patience, matters usually adjust themselves far better if we do not waste our energies in worrying about them. Too much food and too much worry produce high blood pressure, leading to metabolic diseases, such as diabetes mellitus, heart, and kidney and arterial afflictions, which, like cancer, are very insidious in that for years they may give no indication of their existence so that the individual is continually congratulating himself upon his fine health which is actually being undermined by careless living. It behooves everyone to do a little serious thinking on this matter. Elaborate diets are not needed. Plenty of fresh green and yellow vegetables, plenty of fruit, and a modest consumption of other foods that the appetite craves, are the principal factors. The main thing is to get hold of one's self before the system is undermined by overeating. It is actually a fact that poverty has been in many instances conducive to longevity. Possibly too much food causes early deaths more than too little. Overeating, together with a letting up of mental and bodily functional activity, the fears of the future (about which no one knows but the Almighty), the repressions from unnatural social traditions, customs and taboos, lack of exercise and adequate fun, but most of all a lack of faith in the best, are the cohorts of the armies of old age. Recognize them, and defeat them, or they will defeat you.

Waldemar B. Kaempfert, in an article, *Too Old for What?* in "The Times" of New York, recounts a few of the achievements of men past seventy, which never would have come into being if the dead line suggested in Washington had been put into force. Here they are:

Michel Eugene Chevreul (1786-1889), French chemist of note, busy in his laboratory until he died at the age of one hundred and three. Of the famous soldiers, the Japanese generals of the Russo-Japanese war, Nodya, Kuroki, Oyama and Oku, all were past sixty when they won their victories. In 1914, Hindenburg was sixty-seven; von Bulow, sixty-eight; Foch, sixty-three.

William Ewart Gladstone was eighty-three when he was made Prime Minister of England for the fourth time. The strongest man at the peace table at Versailles, Georges Clemenceau (1841-1929), "The Tiger of France," was seventy-nine at the time. John Quincy Adams and Henry Clay were able political leaders at eighty. Immanuel Kant wrote his famous "Anthropology" and other works at seventy-four, because he felt himself far more capable than

in his youth. Leopold von Ranke (1795-1886) began writing his great history of the world in his eighty-first year, and completed nine volumes before he died at the age of ninety-one.

Longfellow wrote his "Hermes Trismegistus" at seventy-five; Victor Hugo his "Torquemade" at eighty; Washington Irving his "Life of Washington" at seventy-five; Voltaire his "Irene" at eighty-three. Tennyson wrote his *Crossing the Bar* at eighty-three; Goethe finished "Faust" at eighty; Titian was still painting masterpieces at ninety-eight; Michelangelo was active at eighty-nine. Anatole France, author of "Thaïs," wrote his delightful "La Vie en Fleur" when he was nearly eighty. At the age of seventy-six he married Mlle. Emma la Bevatte, aged thirty-six; and their happiness is proverbial. "Over the Teacups" was written by Oliver Wendell Holmes at eighty-nine, and his son Justice Oliver Wendell Holmes wrote important Supreme Court decisions after the age of ninety. Benjamin Franklin helped frame the American Constitution after he was eighty.

In the field of music there have been many famous septuagenarians, octogenarians and nonagenarians, apart from Verdi and Liszt. DePachmann, Paderewski and Rosenthal, all stood the rigors of an American tour when past seventy; and Saint-Saëns toured this country when he was past eighty, and made a profound impression. Widor was teaching in Paris at ninety-one after sixty years of service as organist in one church. Auber wrote his opera, "Dreams of Love," when he was eighty-seven; and he was a marvel of virility to everyone who knew him. Arturo Toscanini, at seventy, is still one of the greatest of conductors of all history.

Just as we see a sapling in the forest suddenly turn from brilliant green to the sere and yellow of age, so too do men and women in comparative youth, grow mysteriously old before their time. On the other hand, great oaks towering to the skies exhibit a virility and beauty which are always awe inspiring. There are as many types of men and women as there are of trees, and to put them all in one age category is all too obvious nonsense.

Many, who read this editorial, are already past the forty year hurdle. We believe that they will get much pleasure, inspiration and practical advice from reading Dr. Walter B. Pitkin's latest book, "Careers After Forty" (\$1.75 per copy), which may be obtained from their bookseller, or from the Columbia University Book Store, 2060 Broadway, New York City. Dr. Pitkin tells of some amazing careers carved out after an age of forty, fifty, sixty, or even seventy years.

Music and Medicine

WE ARE TOLD that in Berlin there is a sizable symphony orchestra composed entirely of physicians. In Milan an association of musicians has gone even so far as to publish a paper devoted to music and culture as related to medicine. Dr. Fielding H. Garrison, of Washington, D. C., delivered a remarkable address upon the subject of medical men who loved music, before the Saranac Lake Medical Society, in which he mentions the names of numerous men distinguished in medicine who have given great attention also to music.

Among these are Hermann Boerhaave (1668-1738), one of the greatest of Dutch physicians, who made music a means of reviving himself mentally and physically, after his hard labors in medicine. He is said to have been a very fine theorist and also an excellent performer upon the lute.

Leopold Auenbrugger (1722-1809) is another famous physician who was devoted to music. When a doctor taps your chest with his finger to see how severe your cold may be, it is interesting to recollect that Auenbrugger was the one who devised this means of diagnosis. Among other things he wrote the libretto of "The Chimney-Sweep," an opera by Salieri. Beethoven and Johann Peter Frank (1745-1821), the founder of modern hygiene, were close friends.

Dr. John Arbuthnot (1667-1735) who was the poet Pope's physician, was an able composer of anthems. In 1749 Richard Brocklesby, one of the founders of military hygiene, published

a treatise recommending music as a cure for diseases.

The doctor who discovered the use of digitalis for heart disease, William Withering, spent all of his leisure hours with the flute and the harpsichord.

Edward Jenner (1749-1823), who introduced vaccination for smallpox, was an able performer on the flute and the violin.

One of the most distinguished physicians who was also a musician and a learned connoisseur of music and musical literature, was Hermann von Helmholtz. He is credited with being one of the founders of musical æsthetics as a science and an author of the most exhaustive treatise on the physiological basis of tonal sensations. Few physicists have delved so deeply into the scientific side of music, yet he had a fine sense of artistic appreciation. When Helmholtz heard the performances at the Paris Conservatoire he wrote:

"At the concert at the Conservatoire we had a Symphony by Haydn, a piece from Beethoven's *Ballet of Prometheus*, and the whole music from the *Midsummer Night's Dream*, as well as a chorus of Bach, and Handel's *Hallelujah Chorus*. One hears better choral singing in Germany, but the perfection of the orchestra is unique of its kind. The oboes in Haydn's symphony sounded like a gentle zephyr; everything was in perfect tune, including the high opening chords of the Mendelssohn overture, which are repeated at the end, and generally sound out of tune. The *Prometheus* was the most enchanting melody, with the horns predominating. This concert, after the Venus of Milo, was the second thing of purest beauty that life can give."

Sir Robert Christison (1797-1882), who wrote the first treatise in English, on poisons, was a self-taught musician who took a great interest in the art.

Dr. Albert Billroth, of Vienna, was such an able musician that he won the close friendship of Brahms, with whom he had a very extensive correspondence. He frequently took part in chamber music concerts in which Brahms also participated.

In America there have been many distinguished physicians who have been also musicians. Dr. Edward I. Keffer, one of the most renowned of Philadelphia surgeon-dentists, was for many years president of the Musical Fund Society, was an able violinist, and made a representative collection of chamber music.

Dr. John Harvey Kellogg of Battle Creek, is a very accomplished pianist and employs music as a means of relieving himself from the strain of his onerous duties.

Dr. Charles H. Mayo, internationally known surgeon of Rochester, Minnesota, has stated most emphatically, in conversation with the Editor of THE ETUDE, his conviction that nothing quite equals music to rest the mind of the active brain worker. Dr. Mayo is not himself a musician, but he has had installed in his home a very fine pipe organ which operates by means of records; and he has made it a practice to devote a part of every day, after the strain of his serious responsibilities, to operating this organ and becoming more and more acquainted with the great things in music. He feels that the failure to secure a thorough musical training in his youth is a matter of very serious regret.

* * * * *

(We are indebted to Dr. Morris Fishbein, editor of the Journal of the American Medical Association for referring us to the Bulletin of the Society of Medical History of Chicago, 1917-1922, which contains an excellent article upon the subject of the foregoing editorial.)

Something New

Readers of THE ETUDE will be interested in the announcement, elsewhere in this issue, of a coming series of very practical articles on the language of music, to be called "Harmony At Your Doorstep," by Laurence Abbott. The author has given an altogether fresh journalistic and pedagogical "twist" to a highly important subject, so that it is presented in a most readable and captivating style. The series will begin before many months.



NATIVE MUSICIANS AND DANCERS IN HAWAII

A Glance at the Music of Hawaii

By Dr. Sigmund Spaeth

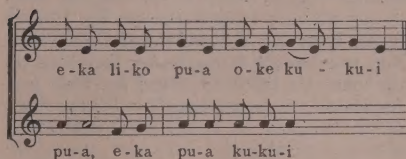
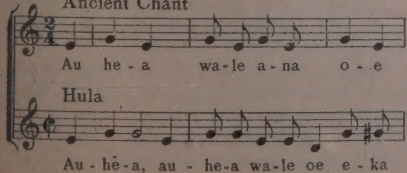
THE AUTHOR of this article is known to millions of radio listeners as the "Tune Detective"; but he also has earned an enviable reputation as a personality possessing the rare combination of musical scholarship and the ability to humanize and popularize the art. His books—"The Art of Enjoying Music"; "Music for Everybody"; "Great Symphonies"; and others—have brought to him international recognition; and he is frequently heard from the screen and lecture platform, as well as through the microphone. Dr. Spaeth has but recently made his second visit to Hawaii as lecturer at the University.—*Editorial Note.*

* * * * *

WHEN the University of Hawaii opened in June its summer school at Honolulu, hundreds of teachers both from Oahu and from the outlying islands were in attendance. They represented half a dozen different races, with various mixtures, including Japanese, Chinese, Portuguese, Filipino, native Hawaiian and white. Most of these took some part in music study and pursued with avidity the forms and styles of occidental music. But most of them had only a vague idea of the wealth of musical background that is at their very doors.

The history of Hawaiian music is unique in its mixture of apparently irreconcilable elements, just as the Hawaiian melting pot itself is unique in its mixture of racial strains. A casual visitor to Hawaii is likely to notice only the more obvious songs and

Ex. 1. Ancient Chant



hulas, which have become widely popular. He will have to dig deep into the Hawaiian past to discover a mass of interesting folk material of which the many possibilities are not yet realized.

Nobody knows how far back the primitive music of Hawaii may go, or where it may have originated. Only a few old people remember much of it to-day, and it was handed down to them through several generations. But characteristic examples have been preserved on phonograph records, and these are in the possession of the great Bishop Museum, along with splendid specimens of the ancient Hawaiian instruments.

Native Instruments

THESE INSTRUMENTS are mostly of the percussion type; for the primitive Hawaiian music has little that could be called melody, being mostly the chanting of words on one or two notes, to a rhythmic accompaniment. But this accompaniment permitted of considerable variety in tone color.

There were several kinds of drums, from the large *pahu*, made of a hollowed log covered with sharkskin, to the little *puniu*, which was half of a cocoanut shell, also fishskin covered, tied with a thong above the knee of the musician.

There were resonant gourds and rattles of various types. The big *ipu* was a double gourd, shaped like an hourglass, which gave forth a hollow sound when bumped upon the earth or the lap of the performer, with a higher pitched answer resulting

from slaps delivered by the hand. These two sounds represented the down and up beats respectively, with possibilities of fairly elaborate rhythmic patterns.

The most popular Hawaiian rattle, still manufactured on the islands and available to tourists, is a polished cocoanut shell, filled with seeds and topped by gaily colored feathers. This rattle is called *uliuli* (accents on the i's) and was very commonly used for the old chants.

Another popular percussion instrument is the *puili*, a piece of bamboo cane split into a tube of narrow strips, producing the effect of a fly swatter on a drum. The *puili* was used by performers sitting or kneeling on the ground, tapping it rhythmically, with alternate taps upon their shoulders and arms, or those of the performer sitting opposite.

The Hawaiians also used two sticks with some difference of pitch, which could be struck together for rhythmical effects; and there was also a kind of footboard which could be tapped in time. The sound of castanets was approximated by the simple device of tapping together pebbles held between the fingers. These pebbles were of a special, resonant type, supposedly of sacred significance.

The only ancient stringed instrument of the Hawaiians seems to have been the *ukeke*, a strip of wood, partly perforated, over which two or three strings were tightly stretched. The *ukeke* was held in the mouth, and the strings were twanged by the fingers, while a buzzing sound of slightly varying pitch was produced by changing the shape of the lips, somewhat in the manner of a jew's-harp.

The chief wind instrument was a flute, played through the nose, producing three or four different tones. There were also conch-shells, mostly for noise or signals; a kind of whistle made from the ti-leaf (also used for the grass skirts of *hula*

dancers); and some perforated gourds, of the ocarina type.

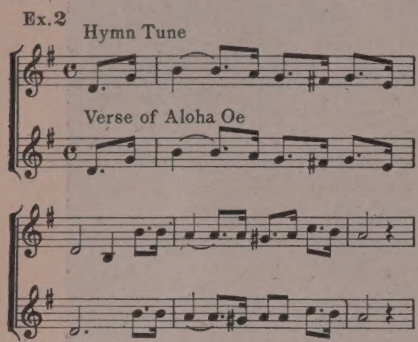
Hawaiian ukuleles and guitars are fairly modern importations, probably reaching the islands originally from Portugal. The ukulele (pronounce it oo-koo-lay-leh) became the most popular instrument of accompaniment for the later *hulas*, and it now is known over all the world. Modern Hawaiian guitar playing has the distinctive feature of the steel bar, sliding over the strings in place of the left hand fingers, and producing the whining *glissando* effects that have become so familiar.

There are various legends concerning the invention of the steel guitar, one stating that a Hawaiian boy accidentally discovered the unique effect when a penknife slipped from his hand, while he was repairing the instrument, and slid across the strings. The truth seems to be that Joseph Kekuku, a pupil at the native Kamehameha School, first experimented with the back of a comb, then used a penknife, and finally had a steel bar specially constructed to produce the distinctive tone color that everyone knows to-day. Modern Hawaiian music uses mostly the steel guitar for melody, with ordinary guitars and ukuleles for accompaniment.

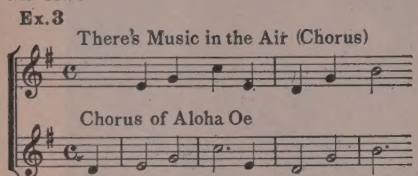
Sources of Modern Hawaiian Music

MEANWHILE there has been a complete change in the vocal music as well. The American missionaries, who visited the islands in 1820, gradually introduced the idea of definite melody, and eventually of harmony, to replace the religious chants of the old Nature worship, limited to a monotone, or at the most to two or three intervals of pitch. The hymn tunes of the missionaries were obviously sentimental, and they led directly to the kind of music that is to-day considered typically Hawaiian. A good example is

the universally popular *Aloha Oe*, the established song of greeting and farewell, credited to Queen Liliuokalani, but probably the musical creation of her bandmaster, Professor Berger. In any case, the verse is almost identical with an old hymn tune.



while the chorus merely slows up the chorus of George Root's *There's Music in the Air*.



Most of the other sentimental songs of Hawaii can be traced to the hymn books of the missionaries.

With the development of this sentimental music, now made attractive by richly harmonizing voices, the Hawaiian *hula* dances also became conventionalized, although they retained the pantomimic significance associated with ancient rituals. A modern *hula* still tells a definite story in its formalized gestures and motions, and this tradition goes back to the earliest *hulas*, which were completely religious.

A Dance of Nature Worship

A REAL HULA dance is by no means the sensual hoochie-coochie that so many people prefer to consider it (encouraged by widespread imitations and by exhibitions specially prepared for tourists). Actually a well danced *hula* is a thing of grace and beauty, full of symbolic and allegorical significance, celebrating the love of nature that is characteristic of all Hawaiians. It is decidedly worth seeing, in its correct interpretation, and native teachers are to-day finding eager pupils among the resident or visiting whites.

Tin Pan Alley Moving West

Will California steal Tin Pan Alley from New York? The fact that, in the jargon of the "alleyite," song plugging is now done largely *via* the movies and the radio, indicates that this seems inevitable. The songs blossom first in the tone film and then are taken over by the radio. The big broadcasting companies already have erected sizeable buildings for their broadcasting stations in Los Angeles, because so many of the performing artists and singers spend so much time in the celluloid metropolis.

In an article in Scribner's Magazine for February, 1936, Dorin K. Antrim notes that the revolution in Tin Pan Alley, which has driven the promotion interests 3000

The final touch in the Americanization of Hawaii's music has come from Tin Pan Alley. All of the recent Hawaiian songs show the jazz influence, and most of them have been written by white men living in Honolulu. Charles King is the pioneer in this type of music, and his *Song of the Islands*, filled with the native spirit of *dolce far niente* (sweet nothing to do) provided the basic melody for *You're Driving Me Crazy*, perhaps a fitting descendant. King has published a large collection of Hawaiian music, as has Johnny Noble, who composes and conducts a publishing business with headquarters at the Royal Hawaiian Hotel. His chief contribution to the jazz type of Hawaiian song was *My Little Grass Shack in Kealahou*, Hawaii, which can be traced back to an old American song, *I Want to Go Back to Hackensack*, but which also influenced the tune of *Treasure Island*.

The satirist of Hawaiian music is Aleck Anderson, whose greatest hit locally is *The Cock-eyed Mayor of Kaunakakai*, to which the natives dance a burlesque *hula*. He also wrote a derisive ditty on the dangers of sunburn, with the title *What am I Gonna Do for my Red Opu?* (*Opu* is the Hawaiian word for stomach, and the problem is not to be taken lightly.) Anderson's *Malihini Mele* is an uproarious gibe at the visiting *haoles* (foreigners) who try to use Hawaiian words and get them all wrong.

At the moment the most popular Hawaiian songs are being turned out by Harry Owens, a Montana University graduate, who leads the orchestra at the Royal Hawaiian. His latest hit is called *To You, Sweetheart, Aloha*, and an older song, *Sweet Leilani*, appears in the motion picture, *Waikiki Wedding*, which, incidentally, contains some excellent suggestions of the more primitive Hawaiian music.

It is an endlessly fascinating subject, this music of Hawaii, for its development has been so concentrated in a comparatively small space that it can easily be followed by even the casual observer. The difficulty to-day is to find people who can still produce authentic examples of the ancient chants. At their best, these chants reveal a possible relationship to the East Indian and American Indian music. At least they have the rhythmic basis which is common to most folk music. That they could have developed later into something so completely different, and so thoroughly individual, is one of the striking exceptions of musical history, and of a distinct ethnological significance, quite aside from any question of æsthetic values.

miles to the west, has also increased the value of certain kinds of musical ability—notably that of the orchestral arranger. He reports that Paul Whiteman's arranging bill runs as high as fifty thousand dollars a year, while Andre Kostelanetz spends as high as two thousand dollars a week for "air" arrangements. Since the tone film unquestionably displaced many musicians holding positions in moving picture theaters, there has come into existence in the past few years, many of these so called "name" bands ("name" because they bear the name of the leader) which pay very large salaries to their players, who must be artists on their instruments.

* * *

For the last thirty years I have heard every year at my various auditions for artists from fifty to two hundred and fifty singers of all nationalities and of all schools of singing. I have had exceptional opportunities for judging the recruits to the singing profession, and I have kept my notes on their performances. I am bound to say that our modern singing schools are in a bad way.—Sir Henry Wood.

FIFTY YEARS AGO THIS MONTH

EDWARD MORRIS BOWMAN, one of the most eminent of American pianists and teachers of the day, contributed to THE ETUDE an extended discussion of "The Legato Touch" which he had presented at the recent meeting of the Music Teachers' National Association. From this we now quote:

"The Legato Touch is the foundation of all pianoforte-playing which possesses or promises, in any high degree, artistic worth. It is the germ of artistic performance, without which there can be no bud, no flower, no fruit. Of course it is not to be supposed that the Legato Touch may be substituted for musical talent, adaptability and application, but it is to be understood, and that, too, with emphasis, that the advantage to be derived from the possession of either or all of these factors will certainly be lost if in place of the *legato-habit* we have the *staccato-habit*. Presupposing, then, that no one will long persevere in pianofortestudy without some degree of talent and adaptability, we may confidently assert that the possession or want of a *legato-habit* is to the pianoforte student, after all, that which tips the beam towards success or failure. We know, on the other hand, just as truly that the student who is forming the *staccato-habit* is surely building, stone upon stone, layer upon layer, a veritable Chinese wall between him and the probability, if not possibility, of his ever learning to play the pianoforte or organ in an artistically effective manner, no matter how great his native talent or how much practice he may bestow upon his instrument.

"In the *staccato-habit*, which is so prevalent, there is always at the production of each tone a more or less pronounced movement of the entire hand, instead of the smaller bodied, finer-nerved fingers, thus, to say nothing against the quality of such tones, involving the additional time necessary to move the larger body; therefore, all the many passages requiring for their performance the utmost agility of the indi-

vidual fingers, become, with the entire hand-moving *staccato-habit*, a physical impossibility. The story of the thousands of talented pianoforte-students, whose ambitions and struggles have been wrecked on this reef of ignorance or carelessness, is one which you would doubtless shrink from hearing and your essayist certainly from relating.

"The Legato Touch is important, then; first, because, in its absence, of the physical impossibility of acquiring the necessary rapidity of action to play more than a small portion of pianoforte-literature.

"The Legato Touch is important, secondly, and in a higher sense, because it lies at the foundation of all artistic phrasing.

"A Phrase is a musical idea, and Phrasing is the art of defining the boundaries of musical ideas. Phrases, then, are to be more or less detached from each other, and the Staccato, or detaching touch, is the logical means thereto. Of course the structure of a motive and intelligently applied accents are additional means, but our main dependence for perspicuous phrasing is the Staccato Touch. Now, if the *staccato* indicates most clearly the separation of musical ideas, the *legato*, its antipodal touch, will indicate most clearly the coherence of the tones forming those ideas. How inadequate, then, must that phrasing be which can call to its aid only such contrasts as are possible to the *staccato* touch alone.

"The Legato Touch is important, thirdly, because it alone makes possible many of the most delightful effects of the pianoforte; the melting resolution of dissonance into consonance; that certain, otherwise unattainable, full, elastic mellowness and freedom of tone, as illustrated, for example, in the *cantabile* of a melody; and again as, in a prolonged modulatory nuance, one harmony vanishes into another, with an effect exquisitely suggestive of the wondrous gradations of color revealed in the blending tints of a summer sunset."

Meet Doctor Fizzle

By June Rogers

THE GREAT PROBLEMS in piano practice are too much speed and careless observation of notation and editing. The cry, "practice slowly," handed down from Czerny, Clementi, Cramer, Heller, Tausig, Rubinstein and Leschetizky, is still the clarion call of teachers of to-day.

Anything that will prick the student's imagination to the awareness of this vital point should be used.

the idea comes from a master—Leschetizky. The manner in which it is presented is original, and little students will cheerfully remind you to "Call in the Doctor."

Enter the Doctor

IF YOU HAVE a blackboard in your studio, fire the imagination of the child with a picture of Doctor Fizzle. Have him a quaint old fellow, elfish in character and burdened with five gaily colored marble pills that he is determined to give to those who can not beat him at his own game.

Keep the marbles in a container on your piano. The object of the game is to play correctly one phrase, five times in succession. The first mistake the pupil makes, whether it is in reading, fingering, or the observation of a rest, Doctor Fizzle wins, and the pupil takes his imaginary pills.

Remember, in order to beat Fizzle, you must play perfectly the phrase selected, five times in succession.

Every time the phrase is played correctly the pupil slyly slips one pill from the Doctor's awesome satchel. When he secures five, he beats the elfish gentleman.

All of this is purely imaginary, for the same brightly colored marble pills are used at every lesson.

Fizzle is called in only on knotty problems, for with little folk we must not overwork an idea.

Make the Doctor a magical cure-all. He will be your greatest assistant.



THE GENIAL DR. FIZZLE

This "Studio Snap" is not original, for

Some Differences Between Teaching and Educating Music Students

By Angela Diller

WELL KNOWN SPECIALIST IN MUSIC TRAINING FOR CHILDREN

An Interview Secured Especially for The Etude

By R. H. Wollstein



ANGELA DILLER

Editorial Note:—

After thorough preliminary training, Miss Diller studied with Dr. Percy Goetschius, Edward MacDowell, and Johannes Schreyer. She was winner of the first Mosenthal Fellowship in Columbia University. Among positions which she has held are Director of Theory Department, Music School Settlement; teacher in the David Mannes School; Director of the Diller-Quaile School of Music; all of New York City; and on the staff of the Summer School for 1932 of the University of Southern California. She is a member of the MacDowell Club, the Beethoven Club, the Town Hall Club, and the American Women's Association—again of New York; and she is the author of numerous works of a pedagogical nature.

* * * * *

Taking Stock

IT WOULD BE an excellent thing for every teacher of music in this vast land of ours now and then to retire into private communion with himself, to find out exactly what it is he is trying to accomplish. Is he teaching young people merely to play upon an instrument—the piano or violin, for instance—or is he laying the foundations of a permanent, ever-growing understanding of and love for music? There is a world of difference between these two goals.

The idea of "piano teaching" recalls, to the minds of some of us, a very circumscribed series of exercises and pieces, that were played in solitary privacy in the back parlor, on Wednesday afternoons at four o'clock. This is rather deadening. The pupil so trained is getting only the most limited sort of musical experience. And the teacher, who, wittingly or unwittingly, thus limits his pupil's musical experience, is on the same plane of intelligence as a mother who might keep the child closeted in an upper room, and tell him about plants and birds and animals and people, without ever allowing him to contact and experience these things for himself. A simile of that sort drives home the dullness of mere "piano lessons"; and it is not a bit overdrawn. To put a book of music before a child and require him to learn it in terms of what you tell him about it, is robbing the child of musical experience. And he cannot learn music without experience of his own. In music, as in life, a person learns most from what he himself does.

An adequate musical education includes a great deal more than mere digital facility on keyboard or strings. It means making the untrained child into a musically appreciative person. It means, ultimately, teaching the child not only to perform music but also to know the language in which music is expressed; to use this language himself; that is, to know rhyth-

mic differences; to be familiar with scales and intervals; to write music; to read it; to harmonize tunes; to improvise simple accompaniments; to transpose; and so on to complete musical equipment. All these, as integral parts of a musical education, should be taught, as well as the playing of an instrument. Such a system of music education is neither difficult, nor is it accessible only to the gifted few; it is within the grasp of every serious teacher and student of music. It requires, however, an approach to the science of teaching, hitherto little known.

The Triple Appeal

THIS APPROACH has three aspects. It includes, first, such a presentation of music as will arouse the pupil's enthusiasm. He must learn to love music, with an abiding love that will reach out beyond the lesson stage and give him an added richness of living. It includes, in second place, a presentation of the "why and how" of music, that will place it within the pupil's own grasp. And then, in the third place, he learns to play on an instrument, the music that he has already studied. The secret of good musical instruction is to realize that all of these three aspects are of equal importance.

How shall we go about this? The first step is to detach music from the category of dead languages, taught through the eye. You do not learn a living language, such as French or German, in that way. Merely a reading knowledge will not help much when you find yourself on a street corner in a foreign city and in sore need of directions. Now music is also a living language. It needs to be dealt with personally, conversationally; and you therefore approach it by the "direct method." Once you realize that music is first and foremost an aural perception, you will admit that the eye part of it—the written notes—is simply a record of what the ear is going to perceive. Accordingly, the ear should be the first medium of approach.

In our school we have developed a very happy system of teaching music reading, with the stress first on the music and later on the reading. The child's ear is stimulated first. He must always hear what he is going to play. In the second place, the child's fingers, which are to perform the music, must be correlated with his ears. The pupil must get the actual feel of the position of his fingers on the keys of the melody notes that he has just heard. In the third place, then, when he knows the sounds and has experienced the feel of how to make them, he is shown the music page, which expresses the music in printed symbols. This is exactly the reverse of the old method of sight reading, which first gave the pupil the printed notes, required

him to match them up with the proper keys, and showed him only at long last (and provided he struck the proper keys) what the piece ought to sound like. We think ours the more logical method; and, judging from results among pupils of all ages, who never read music before, it is both pleasant and effective.

Let us see, briefly, how it works at the first lesson. This work is usually done in a class of six or eight children. From the very start the children play by "feeling"; that is, they do not look at the keyboard or at their fingers. The ability to play by feeling is the first essential to sight reading.

The beginning of study is made with a very easy song, which involves no more than a few simple intervals. First the teacher sings it through for the pupils, then they learn to sing it by ear, becoming familiar with its rhythm, its accents, its notes, and so on. Next the teacher asks the pupils to hold up their right hands and to identify their fingers by number, counting the thumb as One. Now the teacher plays the song on the piano, a short phrase at a time, and the children decide by ear which fingers are to produce which sounds. The children play on the piano or on silent keyboards. They sing every sound they play. If the first sound was played by finger One, and if the second sound is directly above it, which finger should play it? The answer is at once "Two!" Then the next sound is associated with its finger, and so on until the song is learned, one child playing the piano while the others follow along on their silent keyboards, hearing each sound, placing it by "feeling," and singing the number of the finger that "feels" it. Each child gets a turn at the piano, while the others keep on practicing this correlation between ear and fingers. At last, then, the printed notes are put before the children; they never fail to be delighted by the "look" of what they themselves have just been doing; and the usual remark is, "Did I play all that?" They now are taught the notes, staff, time values, signatures, and all the symbols which express the music they already know by sound.

Feeling the Keys

THE "FEEL" approach gives the pupil a distinct advantage in reading. His hand early becomes accustomed to measurements on the keyboard, so that he need not keep looking down from the printed page to his fingers. He learns the keyboard as a typist learns to feel the keys of her typewriter, without taking her eyes from her copy. This, of course, is later of immeasurable value in more advanced sight reading. There are no hunting about for the proper key; no halting; and no loss of rhythmic flow. Young sight-readers are taught to keep their eyes on their notes,

never to watch their fingers, and always to keep going.

Another gain in all this is that by learning his earliest pieces first by ear the child's hearing is soon accustomed to the sound of the simple tonal relationships, the intervals between 1 and 2, between 1 and 3, and so on. Only when the child has experienced these relationships several times, does the teacher tell him that the first sound relationship is called a Second, and the next a Third; that those sounds and those names do not vary; and thus he learns to call intervals by their names with ease. We do not burden young children with the science of intervals; they hear the intervals, and learn their names, quite as simply as one shows a child something on wheels and says that its name is "automobile," without in any way instructing him in the science of motors. Thus the child has made a pleasant entrance into musical theory, even before he can read notes. This is the normal way of going about things. The experiences, the facts, come first, and the names afterwards. A child learns his native tongue long before he is made aware of the rules of grammar; and he can learn musical speech in the same way.

The Pleasant Road

STILL ANOTHER advantage is gained by working first through the ear and subsequently correlating the fingers and the eyes. The child knows the sound and the names of certain intervals; he also knows the feel of his fingers on the keyboard. It then becomes a simple thing to call his attention to the position of his hand, to the actual distance between his fingers that remains the same every time he plays a particular interval. The touch system again.

I cannot overstress my belief in the necessity of training our children to become good sight readers. As the ability to read English opens up the "delight of great books," so does the ability to read music open up the delight of great music. If the child can play only what the teacher has taught him, he will certainly stop as soon as the pressure of lessons is removed; but if he is taught to read, there will be no stopping him, as he can explore music for the pure joy of discovering its beauties.

I would go so far as to say that the "acid test" of a teacher is not how well his pupils play what they have been taught, but rather how much they can do, quite unaided, with a new piece; that is, how much they know about music, and how well they can read.

You have noticed, perhaps, that I speak of pupils in terms of a group. This brings us to the interesting question of group, or class, work in music. Personally, I am enthusiastic about this method of approach; I believe the day of the strictly solo lesson is waning. There are musical reasons

aplenty for this; and, practically speaking, these disturbed economic times may easily render it impossible for parents to pay for expensive private lessons for their children. The teacher, who can adjust himself to this situation by teaching several pupils at once, will be able to do much towards keeping music instruction alive. All of the work of this school, in ear training, musicianship, analysis, theory, and some of the instrumental work, is done in groups. After all is not group work the logical way of learning music? One must remember that music is not a field of solitary laboratory experimentation. It is a natural, social means of self-expression.

Three factors, really, are necessary to a complete musical performance; the composer, the performer, and the listener. In a class this three-cornered relationship is at once established. Thus discussion of the music that is studied brings the students closer to the composer's meaning; the presence of listeners makes for a normal musical atmosphere; and frequent performances tend to do away with a pupil's nervousness in playing before people. Best of all, the emphasis is shifted from the performer, upon the music itself.

Another important factor in intelligent music teaching is never to allow a pupil to practice anything that has not been thoroughly analyzed and *studied* beforehand. So often a child will plunge in and try to play a piece without first looking it over

to discover something about the music itself—its repetitions, its key, its time patterns, and so on. "Look before you leap" saves time in the end.

Thus far, I have spoken only of the usual music student, the child who comes to a teacher around the age of eight and remains with him until he is perhaps fifteen or sixteen. Recent years, however, have added two very different student groups to this one. On the one hand, a delightful rebirth of interest in music making is bringing us adults who have never before had instruction; while, on the other, modern theories of child psychology are constantly inducing more and more parents to seek instruction in music for little ones of three and four. Basically, the principles of music education are the same, though for each age the methods of instruction, vocabulary, and so forth, must be adapted to the mental development of the pupils.

The Adult Student Wins

OFTEN WHAT the adult pupil lacks in muscular flexibility he readily makes up in mental awareness. I have at present an interesting class of grown-ups, men and women who have not played before. They are learning the piano, quite as I have outlined. For the first few moments of their first class, there was, it must be confessed, a bit of self-consciousness on the part of the "big" pupils, in approaching the very simple music that was put before

them. But in no time at all that wore off, when they perceived that the tunes were only a means to an end, and that the ability to hear, feel, recognize, and reproduce musical idioms would soon become a pleasant kind of self-expression. In an hour they were playing simple tunes at sight, with ease—playing all the major chords by "feeling," and playing them as accompaniments to songs which they sang or whistled. As a rule, grown-ups take a personal hand, not only in learning but also in guiding their own learning; and thus they cover the ground much faster than children. No one should fight shy of music study or of piano playing because he is too old.

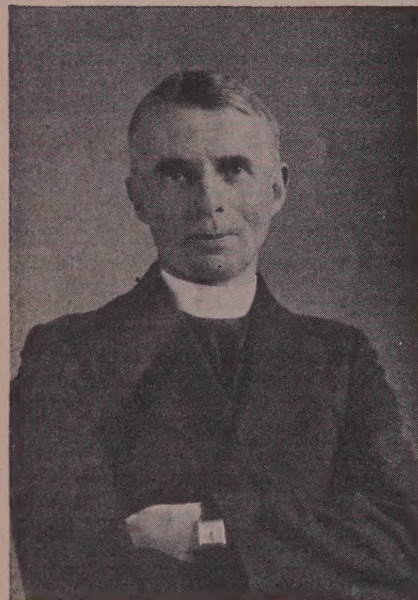
Teaching the very small children is a different matter. Of course we do not burden them at all with reading notes. We teach them entirely by rote, by ear. We get them to like music. We give them little songs to sing and rhythmic patterns to clap. We explain the different rhythms in terms they can understand, and then put them to work in a Rhythm Band, where each child plays a drum, a triangle, or other rhythmic instrument, in accompaniment to the teacher's playing on the piano. We supply them with rhythmic and melodic materials and encourage them to make up tunes and rhythmic patterns of their own. In each case, the *sound* and the *feel* of the thing on which they are at work comes first. Their work is "original" only in the sense that it is utterly new to them; just as a language

student uses vocabulary material to make up original sentences, which may be as trite as can be, yet are none the less novel and interesting and lovely to him, because they represent his own efforts. It is this personal adventuring with music that we encourage in the students of all ages.

All music teaching should be a source of joy to the teacher, because it has to do with two of the most delightful things in the world—music and people. The greater your own enthusiasm, the greater desire for music you will kindle in the responsive hearts of your students. That is the secret soul of the whole thing. If you train your pupils so that, ten years from now, they will still be able to perform a Chopin waltz, you may be doing well. But if you train them so that, twenty years from now, they will also be appreciative, sympathetic folk, who listen to music with intelligence and joy, and who can read and explore the masterpieces of music for themselves, you will be doing better. Work along with your pupils, instead of "teaching down" to them. Encourage them to go in for all sorts of musical experiences; but, always and always, let us remember that music is an appeal first to the ear, and that fingers and eyes must be correlated to that all-important organ. No one ever will be able to play or read or know more music than he has first *heard*. In this process one may graduate from the status of a music teacher, to that of an educator in music.

A Clergyman Visits Oberammergau

By Herbert Barton Greenop



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REV. HERBERT BARTON GREENOP

Dr. Greenop, of Cambridge, England, is one of the warmest admirers of THE ETUDE. He has sent this very informal but descriptive account of his last visit to the "Passion Play" at Oberammergau.—Editor's Note.

The fields were in harvest and the harvesters lent a pleasant feeling of color to the landscape. At Garmisch commences the mountain climb with a powerful engine in front and behind, and from here to Oberammergau one feasts upon beautiful mountains and lake scenery. You have the plains with their pleasant green meadows and, rising from the plains, magnificent mountains. So we ascended, the weather threatening thunder, until we stopped at our destination, a small railway station situated in the town, or rather village, which nestles among the mountains.

The first thing to be noticed upon alighting is the beautiful quality of the air: it is so fresh and bracing. What an attractive picture the station presented. Porters, in quaint dress and with long beards, carried standards with numbers on them, and grouped around were the householders who were to be our hosts. We met our landlord (in our case the Magistrate of the village), himself a very clever artist: tall, upright, old, and charming in his courtesy. And so we made our way through the village street which greatly reminded me of Keswick in our Lake district.

We reached the house, a beautiful chalet at the foot of the beautiful mountains, situated amidst cherry orchards within sight of the quaint church. It was spotlessly clean and perfect in decoration, even to the beautiful porcelain stove in the dining room. My

wife and I occupied the bedroom with a verandah; and so all these pilgrims foregathered as we did. What an air of tranquility reigned over the house. One felt there was the Spiritual Silence, if I may so term it. One had the feeling that there was no care there, no thought of the world, but a perfect type of peace.

Next morning (Sunday) our host escorted us to the Play. The Theater is a brick building with a dome roof inside; and, looking upwards, one had the feeling that one was in some English railway station. The seats rose slightly though, row by row, and the seating accommodation was modern: this year, theater style seats having been installed. The stage is open to the sky, and on either side one can see the mountains and countryside of Oberammergau itself.

The music was perfect and very beautiful. I was told that they use silver horns in the orchestra, in order to obtain a rounder effect. The singing was marvellous, the voices, well trained, gave that mysterious air to the Play which makes it so unlike anything else.

But above all it is the spirit of the actors which really makes it what it is, they absolutely live their parts. I would mention one or two instances in particular. The departure of our Lord on his final journey to Jerusalem. This is especially touching. Mary His Mother breaks down so utterly

that many in the audience wept. I may say the audience numbered over five thousand. Then again, the extremely human scene, terrible nevertheless, where St. Peter denies he is Christ's disciple. It is the suddenness that appeals in it. Or another scene: the remorse of Judas Iscariot. I may mention, in passing, that at the moment when Judas is about to hang himself a flash of forked lightning struck the place where he had been standing. Again, during the period that Christ was on the Cross one could hear peals of thunder and at the moment of Resurrection the sun shone and the birds from the neighboring woods came and sang together on the top of the stage.

The Play took exactly seven and a half hours to perform, from 8 a.m. to 11.30 a.m. and from 2 p.m. to 6 p.m. To my mind the Passion Play was one of the greatest Missions I ever attended and not a play.

I fear I have made but a poor attempt to describe our stay at Oberammergau; but I can thoroughly recommend anyone at any future time to go there.

In How to Enjoy Music, the versatile author, Ethel Peyser, writes, "Appreciation of music is no different from appreciation, for example, of a speech. If you listen to a speaker who feels that you like what he says, he is led on to speak more enthusiastically and better. . . For the same reason, if you hear a composition and appreciate it, you are encouraging the composer to further effort toward the development of music."

GREAT DAYS!

This has been called the age of protest, contest and detest. Certainly the world is apparently all too well supplied with people who want to complain, fight and hate. What are we going to do about it? Well, much of this will take care of itself, because every student of history knows that these matters revolve in cycles as surely as do the hands of a clock. We feel that we are now passing out of a very terrible cycle into a finer one, and we have a deep conviction that beautiful music is doing more and more to help the world gain its equilibrium, its great responsibility, has prepared a rare musical journalistic feast of features and music for the coming season, will you be good enough to tell your friends about this?

Evenings with The Etude

By Hon. Victor Murdock

A WIDELY KNOWN STATESMAN AND JOURNALIST GIVES HIS EXPERIENCES

WHEN THE ETUDE began its now familiar series of thumb-nail biographies with portraits of major musicians, I found myself wondering if its editor realized the part that the portraiture of masters in music on this magazine's covers has for years played in the approach to composition for the pianoforte in the daily humdrum lives of certain men who, like myself, with THE ETUDE before them, of evenings at home, inveterately play and never perform. Certainly there are many such men among THE ETUDE's followers, and, while they play, many of them must find themselves at times conjuring not only with the personality of the composer but also with an imagined physically expressed reaction in the composer, reflecting and registering his momentary mood immediately after some particular part of his creation had come to him.

To come at a clear understanding of this maneuver in music, it is helpful to understand something of the nature of these men, as I have come to know them.

First, they are almost entirely concerned with the emotional content of music. They suspect titles and descriptions. They are chary of being too cocksure about the exact nature of the composer's emotional offering. Most emotions are not wholly definitive.

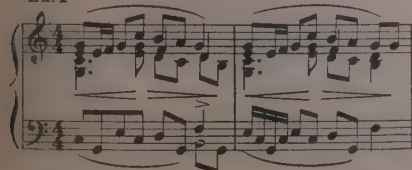
Second, they are almost invariably secretive about their discoveries, just as they are secretive about their playing. They know perfectly well that their skill is entirely unequal to that accuracy in time, tone, accent, rhythm, and expression which commands the optimum of a composition. What, therefore, they feel without these aids, they know they cannot share with others; and not being able to share their delight with others, they decline to attempt to do so, partly out of fear that a pretense to an understanding of music would be put upon them. They are not certain that they have any real understanding of music, but they are sure that a false pretense of that kind would be a sort of sacrilege.

Third, they necessarily tend to neglect rapid passages and to linger over slow movements. In their cautious invasion of slow movements, these men from time to time come upon certain exquisite figures. These they play over and over again; and, when they do, we imagine that a considerable number of them find themselves visualizing the manner of the man who created the figure, his mood at the moment he created it, and his own emotional reaction after he had created it.

Perhaps the best way to explain this approach to music is to turn to a pile of accumulated copies of THE ETUDE, to search out from therein the scores of the master musicians, with some idea of chronological succession, and to play portions of their offerings.

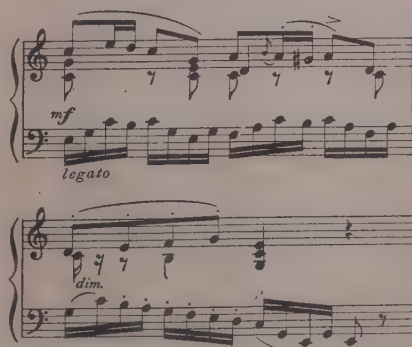
Start with Bach. Take the opening measures of the aria *My heart ever faithful*, from the "Pentecost-Cantata."

Ex. 1



VICTOR MURDOCK

© Underwood & Underwood



When Bach wrote this opening it is not inconceivable that he was mightily pleased with its beautiful, free flowing melody. He must have shown it in his eyes, albeit with a certain reserve one cannot help associating with the old Cantor. In this case he seems to have registered his pleasure by repeating the melody in its simple form. Thereafter one can imagine Bach tightening his lips a bit, impeaching the melody as too obvious and determinedly fortifying his opinion of himself with the invention which follows.

Next, take Mozart. His face must have been more sensitive to an expression of delight than Bach's. But I fancy that Mozart

practiced mostly an inward and outward reserve. One feels that Mozart usually kept consciousness of creation in mind as he composed. But sometimes I am sure the impulse of creation ran away with him, and that on occasion he did not know truly the nature of a part of his production until after he had produced it. Take measures 29, 30, 31 in the *Andante* of "Sonata XII."

Ex. 2



When this figure, extravagantly fascinating to me, gushed from him, I think he must have felt his face burning in exaltation. The melody in the figure first comes to him in octaves. Immediately after his

discovery, he is so taken with it that he returns to the figure to fondle it with trills. It is now not so fascinating. Twice again, before he concludes the movement, he comes back to it.

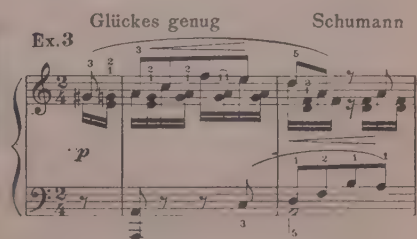
Haydn is not difficult to visualize in a similar manner. Put on the piano rack the nine measures of the second part of the *Trio* of the "Twelfth Sonata." The first part of the *Trio* is Haydn's own consciously. He made it and he knew he made it. The second part, like the first in six flats, was not consciously his. It sparkled from him unbidden and unguided. It is effortless and elfin. There is a little heart cry in an accented octave at the end, which in its plaintiveness is my idea of one of the ways Haydn showed joy. And that tenderly mingled happiness-sadness must have shown in his sensitive face at the time.

Speaking of the composer's consciousness in the manufacture of music, I have had some curious experiences with John Field, who has a special appeal to me which I have never been able exactly to analyze. I cool to him emotionally whenever his workmanship shows through his art, although I sense that Field himself was particularly proud of his workmanship. I warm to him whenever his studied skill slips out on him and leaves him at the bench with only the tool of inspiration. Play the fifteen opening measures of his "Sonata Seventeen." To me this is a superb expression of a most moving emotional experience—possibly sweet sorrow—and I find myself fancying that it flashed out of Field and that, upon his first contemplation of it, his disapproval must have shown in his fine face—probably fleetingly—but, showing nevertheless before he embraced it for the beautiful thing it is.

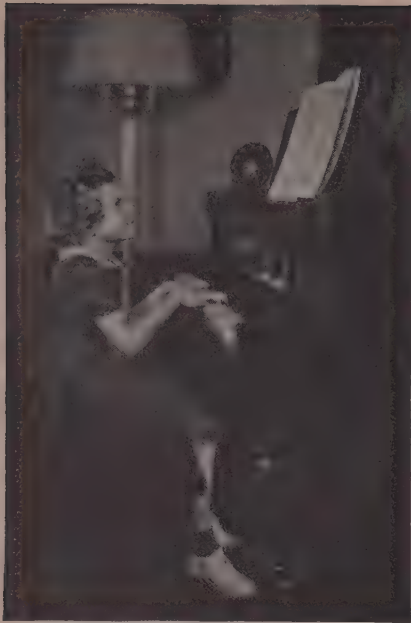
Incidentally I have something of the same feeling about Niels W. Gade, who is always a dear to me, in a very special sense. In the last nine measures of the *Trio* of his *Sorgemarsch* a lament expresses itself which, if my analysis is right, must have surprised him. I picture Gade as greatly excited about its appearance and yet elated over its beauty, at the moment of its birth.

In the six hundred odd songs which Schubert wrote, this sort of player experience with a composer's emotions is of course endless. An example of this is in the agitated movement in *Am Meer*.

Both Schumann and Mendelssohn present innumerable opportunities in this mode of approach to musical creation. Both must have had many high flashes of personal amazement over what they had done, often in unambitious products. Schumann's *Glückes genug*, No. 5 in his "Kinderszenen" and *Traumerei*, No. 7 in the same opus, are instances.



(Continued on Page 500)



INCORRECT POSITION

THE BEWITCHING sight of a little child at an enormous grand piano is so captivating that it is but seldom that serious thought is given to the part the pretty picture may play in the formation of incorrect postural habits which may influence the whole future life, both physical and mental.

The progress of civilization imposes upon us more and more of conditions which demand that we sit and not stand or walk. We sit to work, we sit to rest, we sit to study, and we sit to play. During the greater portion of our waking hours, we are sitting. When we go from one place to another, we avoid walking if we can, and we sit to ride, whether by motor car or street car. And even when we make music, we sit.

Within the last ten years school seating has undergone a radical reform, with the result that many children, who had been studying under great handicaps, now spend their school hours in comfortable seats, properly designed and adjusted, and making possible better results in their work.

From a physiological standpoint, any position which restricts the mechanical movements of the ribs in breathing, is deleterious to health, as it is in the space within the flat ribs of the chest that most of the oxygen which is carried into the blood stream is stored. Insufficient supply of oxygen decreases bodily energy; and a habitual stoop, if not a direct cause of anæmia and other systemic disorders common to childhood, becomes at least a contributing and aggravating condition.

If correct seating in schools is of such significance, it is equally important in respect to piano practice; for good results demand mental alertness and concentration, which children cannot exercise when they must sit in strained, unnatural positions. When we know that high chairs are considered a necessity for children for the few minutes they spend in eating each meal, how much more necessary are piano seats, used for so much longer periods, which bring their little bodies into proper adjustment to the instrument so that they can exercise full muscular control.

Is there a teacher who does not feel a sense of guilt, even though conditions may be beyond control, when a group of children from tiny tots of four to those in their teens, play in a recital, all using the same bench, some so obviously uncomfortable as to appear grotesque, and because of the unfavorable conditions unable to do their best work, to their great humiliation? Many, many times such disappointment ends the music study, and all because of lack of attention to these important details.

How Shall My Pupil Sit?

A plea for the conservation of eyesight and the use of seating equipment designed to aid correct posture and to lessen the expenditure of excessive nerve vitality when practicing.

By Leta Wallace

Occasionally mothers are discovered who are thoughtful enough to provide foot rests for the little feet, and thick pads for the benches; but more often, even when advised to do so by the teacher, the matter is postponed or forgotten, while the little players continue their practice under conditions that cause them to acquire faulty habits which are hard to overcome.

We Are "Bundles" of Habits

IF TO-DAY we are stooped and hollow chested it is more often than not because of the yesterdays when we "slumped" and drooped our shoulders; and the chances are that we will be the same to-morrow, unless we find ourselves in a different environment or a situation which unconsciously compels an alert, "up-on-our-toes" attitude, or we definitely "will" to change our posture.

If we can place children for their piano practice so that conditions are most favorable for the formation of good playing habits, we are doing much to promote their musical progress; for, despite all that is said and done about artistic performance, it is only through the acquisition of correct technical habits that they are ever able really to express themselves satisfactorily. Correct technical habits can be best developed only when good postural habits are possible.

What are the conditions conducive to good posture? There are three important factors to be observed in properly seating children at the piano. They are:

1. The Seat:
 - a. Height in relation to keyboard.
 - b. Depth and shape.
 - c. Resilience.
 - d. Distance from keyboard.
2. Support for the Feet:
3. Visual Hygiene.
 - a. Distance.
 - b. Visual angle.
 - c. Angle of reflecting surface (elimination of glare).
 - d. Lighting.

It should be borne in mind that pianos are built for grown people; and that seats which are comfortable for adults must necessarily be unsuitable for young students. It is not practicable to provide seats with back supports for children at the piano as the adjustable features to allow for the child's growth would be prohibitive in cost to all but a few. However, the ordinary piano bench can be made very comfortable when approved hygienic considerations are observed. In deciding the height of the seat, it is important to determine what the elbow height should be in relation to the keyboard.

An acknowledged principle is that the acquisition of muscular coordinations should begin with the larger basic movements, which are later refined by supplementing them in the development of finer detailed movements. The position of the elbows should be such that the large, free move-

ments of the arms are not in any way restricted.

A Favorable Position

IN GENERAL, the position should be very like that advocated for writing. The elbows should be level with the keyboard when about three or four inches out from the body, and the upper arm should slope forward, so that reaching up or down the keyboard is not restricted. If the seat is too low, the arms must be held so far out from the body, in order to raise the elbow height, that fatigue is soon noticed in the shoulders and upper arms. Care in this respect is of great importance, as a child's upper arm, from shoulder to elbow, is so short, and the compensatory adjustment required is so great, that to raise the elbow one-half inch requires that the angle at which the upper arm is held be increased about 20°. This fatiguing position is quickly abandoned by the child, with the result that the forearm sags below the keyboard and must be lifted with each playing impulse, and a "pumping" motion, the bugbear of all teachers, is quickly developed. If, on the other hand, the elbow is ever so slightly above the level of the keyboard the loss in power is readily observed, as the natural weight of the whole playing apparatus cannot be utilized, and the child lowers the shoulders and "humps" the back, in the effort to reach a more restful position level with the keyboard. For these reasons it should be possible to make changes of one-half inch in the seat's height, to take care of the child's growth.

There is only one way to determine the seat height, and that is to measure with exactitude. If adults also use the same seat, a good way to adapt it to the use of both is to have the legs of the bench or chair shortened, so that the height is correct for adults, then build the seat up for the child by using seat pads of proper thickness, removing a pad from time to time as the increased growth demands.

The correct seat height can be determined by placing a stack of books on the bench at the child's side, the top book level with the bedded keys, the forearm resting upon them in playing position, the fingers curved, and the hand tipped toward the thumb so that each finger is as nearly vertical as possible. If the shoulder is elevated, build the seat height up with as many pads as are required, until the arm rests comfortably without strain.

Since it is not practical to provide seats with backs, the seat depth (distance from front to back) can be considered only by training the child to sit so that the front edge of the seat is about three inches back of the bend of the knee; as, if further forward, it creates pressure upon the nerves and blood vessels lying near, which are very sensitive because they are quite unprotected where the large muscles of the thigh become tendons near the knee. A short seat is preferable to one that extends too



CORRECT POSITION

far under the knees, especially if the child uses the pedal, as deep seats interfere with the free movement of the muscles of the leg. The edge should be rounded or padded so that there is no sharp angle to cut into the tender flesh. Upholstering of some kind for the top pad or, better still, sponge rubber or some other resilient material, is recommended; as a hard seat is not conducive to comfort, for either children or adults. We know that cushioned seats are in general use in homes, offices, picture shows and even in street cars; and certainly the right of children to be comfortable in this respect, when practicing at the piano, should be unquestioned.

The distance the seat should be placed from the piano can be determined by the length of the lower arm, and the degree of slant in the upper arm. Children are prone to sit too close to the piano, probably because the bench is usually pushed very close in order to conserve space, and a child will quite naturally move the bench out only far enough to allow the little body to slip between. The knees should extend, in most cases, only very slightly under the keyboard.

Support For the Feet

REGARDLESS of whether or not the edge of the seat is rounded or padded, the feet should be supported by a footrest high enough to raise the knees so that pressure on the back of the thigh is very slight. Because of the fact that there is no back to the seat, the footrest should not be high enough to raise the knees much, as this would make the absence of a backrest very noticeable, and the spine would sag in consequence, nullifying the good effects produced by careful adjustment relative to seat height.

When all the adjustments have been properly made, the body will be inclined slightly forward, and not "bolt upright," as this position permits better balance and freedom; and at the same time it fairly radiates mental alertness.

Visual Hygiene

RECENT STATISTICS, gathered from reports of surveys among school children in various cities, reveal that more than one half the pupils in one large city are handicapped visually. When functioning normally, the eyes require forty percent of the total output of body energy for actual seeing. It is claimed that eighty percent of all knowledge is gained through vision. Therefore all who are responsible for the guidance and direction of children's efforts, in whatever line, should use extreme care to obtain the best conditions for study and to impress upon them the necessity for

(Continued on Page 552)

The Making of an Orchestra Conductor

By Paul Yartín

IT IS PERFECTLY amazing how little even a professional musician knows about the task confronting an orchestra conductor. It is almost taken for granted that when the whole orchestra is properly seated a gentleman shall emerge from the wings, in a more or less well fitting dress suit, and that, after he has taken his bows to the audience, he shall simply rap on the stand to attract the attention of the musicians and then bring down his baton with a flourish, and—there you are.

Neither the general public, nor the majority of the musicians themselves, realize the tremendous distance that gentleman in the dress suit had to travel before he came to the point of waving his baton with any sort of satisfactory result from the orchestra.

When a virtuoso prepares a composition for performance, he studies it first with a piano accompaniment, by which he can work out all his dynamic and phrasing effects, so that, when he reaches a satisfactory point of perfection and is ready to display his art before the public, he knows—actually *knows*—what the composition is going to sound like.

Not so with the conductor. No matter how finely he has analyzed the score of the work he is about to perform, no matter how precisely he has worked out all his dynamic and phrasing effects on the piano, he does not actually know, until the actual performance, how the composition is going to sound; whether that certain *crescendo* passage, starting at *pp* and going to an *mf*, was truly well proportioned; whether the *staccato* strings against that *legato* passage in the horn were well enough balanced in his imagination. It may be said that the conductor has rehearsals for this very purpose. Well and good. But everybody knows that for a program consisting of three or four large numbers—among them perhaps two symphonies and, possibly, a composition by Stravinsky or Alban Berg for good measure—the conductor is generally allowed two rehearsals of a maximum ten hours, all told, in which time not one half of the ground could be decently covered. So, when he interprets a composition, the conductor is almost entirely dependent upon his artistic imagination, and more especially is this true in a first performance of a work.

The Personal Equation

THE CONDUCTOR may possess an extraordinarily fine and inherent musicianship, so that his interpretation would be truly a remarkably artistic achievement if he could depend just as surely upon his ability to bridge the tremendous gap between his own imaginative powers and his ability to communicate the same to the listeners. Many of us have experienced some such feeling—more especially when listening to an uninspired, colorless conductor—as “Oh! if only I could snatch that baton out of his hands, how much more beautifully I would conduct the composition.”

Well! Could you? Are you sure that you could manifest, without flaws all that you hear within yourself so perfectly? Does not another ogre loom up here before the unfortunate conductor? Is there not again a purely technical difficulty which

stares into the face of every would be conductor? Is there not a certain something, which, for lack of a better name, we may call “stick technic,” that is, an ability to manipulate a little white stick in such a manner that it should communicate the emotional, phrasing and rhythmic intentions of the conductor, in such clear and unmistakable manner to the performing musician, that he, in turn, should be able to reproduce those ideas precisely according to the conductor's intentions? Is this “stick technic” something which every conductor must definitely learn and practice; or is this an ability inborn in every successful conductor? Are we forced to believe the bromidic and often heard phrase that “Conductors, like movie stars, prima donnas, crooners and dictators, are born and not made?”

The writer always has had difficulty in believing that this or that person was born with this or that ability. Some people are naturally more gifted along certain lines than are others; but it is difficult to believe that there are persons who have, by predestination, exclusive one way tickets into certain fields of human endeavor, with pedestals for them to stand on while an admiring universe parades before them. Environment, subsequent training, the crowd they have gotten into, economic and even biological conditions, these were some of the contributing factors which influenced their future lives and shaped their destinies.

Psychologists are well acquainted with the fact that the pages of world history never have shown an example of a blacksmith weighing ninety-five pounds, of a tailor weighing two hundred and sixty pounds; of a Swedish Toreador, or of an

Eskimo chess champion. These things just do not happen.

A Conductor's Equipment

THERE ARE hundreds of almost irrefutable arguments which could be brought forward against the too commonly accepted doctrine that conductors are born and not made, would the scope of this writing but permit their introduction; but the few examples sketchily mentioned are sufficient to prove the total baselessness of this theory. But the question still remains, “How does one learn the art of conducting?” The answer is simple: Any person, possessing average intelligence and a nucleus of musicianship, can become a good conductor, provided he or she can measure up to the following requirements.

1. A complete and thorough knowledge of Harmony, Counterpoint, Composition, and Orchestration. The need of these is so obvious as to demand no elucidation.
2. He must be able to play the piano sufficiently well to master piano scores of average difficulty. He should also be able to play at least one orchestral instrument well enough to be able to take its chair, in an orchestra. If he plays a string instrument, it is advisable that he get acquainted with one of the brasses and one of the woodwind family.
3. He must study and master the principles of orchestration along the lines laid down by Rimsky-Korsakoff, Richard Strauss, Berlioz, and Cecil Forsyth.

4. He must study constantly the scores of Strauss, Schönberg, Hindemith, Rachmaninoff and the other so-called “moderns.” A thorough knowledge of the classics is presupposed.

5. He must consult the principal players of every instrumental group in the orchestra, for special virtuoso effects and other information peculiar to their instruments.

6. He must seize every opportunity to sing in a choir or chorus; because nothing develops the inner ear so much as singing.

7. He must pursue a most intensive practical study of composition and musical form, so as to acquire a perfect technic covering the entire domain of symphonic music. He must learn to determine in each work the inner dynamics, according to which melody, harmony, rhythm and architecture are coordinated; because only thus will he be able to perceive the constructive principles of each individual work and to deduce from the work itself the correct tempo, style and technic demanded.

8. He must take every opportunity to conduct, whether it be a group of two-three instruments, a large body of musicians, or just a single pianist.

9. He must practice conducting an imaginary orchestra, before a mirror, and check up on the clarity, preciseness and correctness of his gestures.

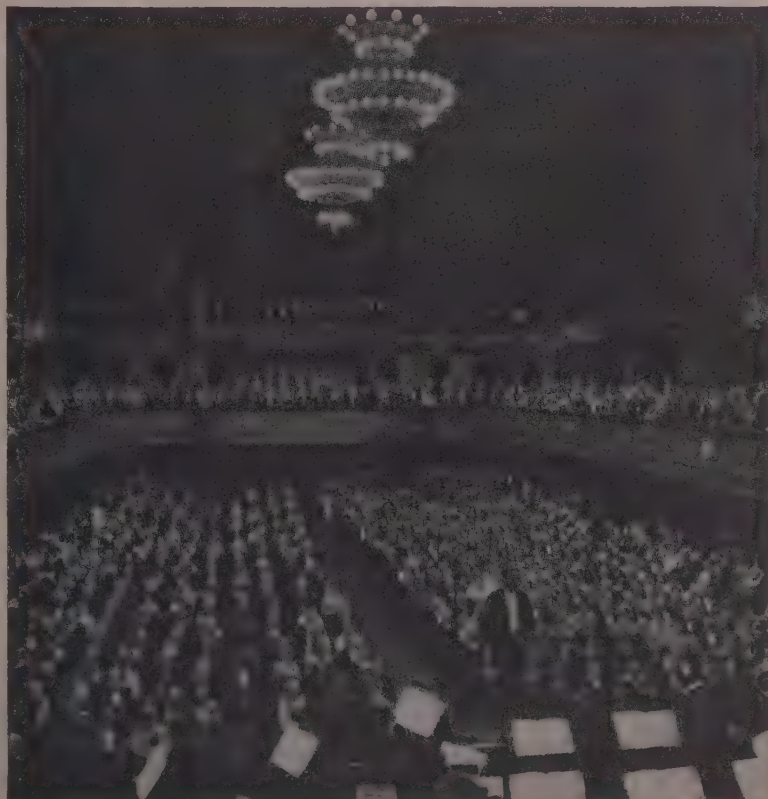
10. He must at all times remember that no matter how extensive the scope of his imaginative powers, his comprehension will remain limited unless he is adequately equipped with sound knowledge. He must be acquainted with cultural history and realize the relationship of events in the annals of music. The former must help him to determine the conditions under which creative personalities acquired their characteristic forms. The latter must provide him with the means of disengaging from the idiosyncrasies of the period the idiosyncrasies of the individual. He must be capable of distinguishing between the style of the period and the style of the man, between general conventions and individual conventions.

Perhaps at this point it would not be amiss to give the reader a few illustrations as to what constitutes “stick technic.” The definition of the word may be given as, “The ability to convey rhythmic, melodic and phrasing ideas to a body of musicians, by way of certain beats and gestures—with a baton.” Lack of stick technic shows up most frequently in the following cases:

1. Conducting an *alla breve* measure. This is one of the most misunderstood points. *Alla breve* must be conducted by two precise downward beats without the least sideways motion of the wrist, thus:

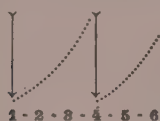


with the hand coming to an absolute rest



A CONCERT OF THE GEWANDHAUS ORCHESTRA, LEIPZIG, WITH PROF. BRUNO WALTER CONDUCTING

at the points marked with an asterisk. The least sidewise motion between the asterisk and the upward path of hand will give an entirely different tempo feeling; thus,

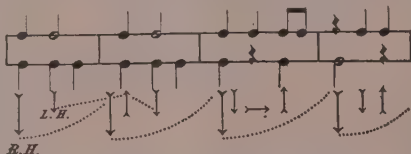


will give definitely the feeling of a six-four rhythm.

A conductor must develop his two hands independently of each other. The left hand hardly ever takes part in actual time beating and is reserved for special effects only. An illustration: The tempo is fast in three-four measure. The strings play a melody in fairly even rhythm, while the trumpets play a figuration as indicated in the upper line of



To insure preciseness, there must be used some such a scheme as just given. While the right hand gives a definite time beat in short, choppy strokes, with just a slight sideways swing of the wrist on the upswing, the left hand is raised shoulder high, is kept up there, and the off beats of the trumpets are indicated by a definite sideways flip of the wrist with the index finger and the thumb extended, thus:

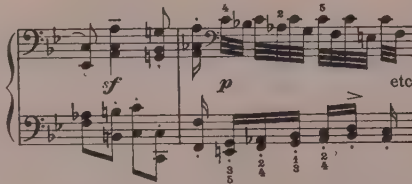


Any number of examples could be given; but those already quoted, and analytical thinking, will rapidly clear up the practical use of stick technic.

A strict adherence to the above "Ten Commandments," and careful attention to the development of a stick technic will enable any person endowed with good, sound musical sense to become in time at least a reasonably successful conductor.

Evenings with the Etude

(Continued from Page 497)



He here has first inscribed and developed his melody, a main theme, a subtheme separated by a short and not particularly striking episode. Now before these five measures he has concluded with his main theme, gently, *piano*, and stands face to face with a repetition of the episode, before resuming again gently *piano* with the subtheme. And like a bull with his head down, Beethoven now charges savagely *sforzando* into that episode.

One can read a good many things into that singular outbreak. There can be impatience in it—even defiant indignation. Contradictorily, there can be solace and surrender. It is a psychic paradox. Is there any deeply moving emotion that is not? In this second use of the episode Beethoven only slightly altered the form as he first conceived it; but he boldly changed the key outright and the placement of the episode on the keyboard. I find myself, in contemplating these five measures, almost tempted to see Beethoven physically before me, bestowing upon the episode now disapproval, and now approval, scowling at its intrusion, smiling over its somber beauty. He let it stand, but he did not repeat it.

In the same way, it does not call for much of a flight in fancy to imagine Shakespeare emotionally doing much the same thing when he found he had kept away from verse and had used prose in Hamlet's magnificent *Apostrophe to Man*, with its concluding sweeping condemnation of that paragon. And so the great, though dead, are always subjectively within call.

Richest of all fields in such an adventure is, of course, Beethoven. Whatever the feeling of skillful pianists about the Beethoven sonatas for pianoforte solo, the relation of unskilled pianists to them invariably is emotionally intimate and of a glamorous nature which is quite beyond words. This is not merely because he is Olympian. It is more because he is eternally eloquent of those emotions blended in life, which, while obscure, are none the less vivid and inwardly clamorous for an outward expression which words cannot give and with which music itself has difficulty.

Of all the masters, Beethoven, under this system, is the most easily visualized. Listening to him adeptly interpreted is one thing; analyzing him under the known rules of musical creation is another thing; picking him out tonally from his score is quite another thing, because of its intimate revelations of his alternately serene and storm torn soul, murmuring with a line of exquisite melody here, thundering in majestic harmonies there, forever placing his *pianos* and *fortes* cheek by jowl. Such a survey shows Beethoven typically in a succession of soul attacks and soul retreats, surges and recessions, with victory at last in the tranquillity of surrender. Often I suspect that Beethoven was at times actually impatient with music as a medium for expressing what he really felt. His leonine disdain of its commonplaces is indicative of that. So also is his desperate soul-subscription to the all but hopeless aspiration to perfection through unity and simplicity, which aspiration his works disclose.

In every one of his sonatas for pianoforte solo, Beethoven can personally appear before unskilled players, and I am satisfied he does so regularly before a legion of them.

Take five measures (68, 69, 70, 71, 72) in the *Rondo* of "Sonata 11, Op. 22."

Editor's Note:—Victor Murdock, owner of the Wichita Daily Eagle and member of the 58th, 59th and 63rd congresses, was Director of Theodore Roosevelt's "Progressive" Presidential Campaign.

RECORDS AND RADIO

By Peter Hugh Reed

MUSIC IN SUMMER can be both a fleeting and an intuitive experience. We belong so definitely to nature in the balmy lassitude of summer days, that we are very apt to find our moods highly sensitized. It is then perhaps most difficult to adapt ourselves to the unfamiliar, for uncongenial things are frequently antagonistic to pastoral scenes. Some say we are more impatient in summer, more easily fatigued, but this is as much a fallacy as a fact. What we want in summer is music that is warmly human like our fellowmen, music that is full of light and spaciousness and scent like the eternal beauty of land and sea. Familiar music may have at such a time a more moving effect, but unfamiliar music, also, may exert a magic spell.

Chamber music fits that ideal hour of the day—the long, serene stretch of twilight; and moonlit glades and silver filigreed gardens are made doubly magical with symphonic sounds. Above the rustling murmur of the strings, like young green leaves wind whispering, the reedy flutes and oboes sound a truly sylvan note, the plangent horns and deeper strings a note of mystery. Sentiment in summer seems so healthy, clean and right, that to deny its sway is but to lose the benediction of the year's most beneficial time.

The summer symphony grows more popular each year, its messages more diverse. Both the radio and phonograph supply concerts that can be advantageously heard inside or out. From a portable phonograph or radio, or the ideal combination, removed to porch or grounds, the music can well prove more congenial, more evocative.

Recent record lists offer a wide variety of musical material. For chamber music enthusiasts, there are many fine items. "Old Italian Airs and Lute Dances," arranged by the late Ottorino Respighi for string quartet (Victor discs 12019-20)—here is music of the sixteenth century, unaffected in its sentiment, ingenuous in its charm, played in an appropriately impersonal manner by the Roma Quartet. Then there is Mozart's "Clarinet Quintet" (Columbia set 293), music full of the poetry of life and sound, "one of the finest of Mozart's instrumental works of his all too early late years," as Eric Blom says, a miracle of rarely blended tonalities, which the Roth Quartet and Simeon Bellison perform with unerring coordination. In a different vein is the "String Quintet in C major, Opus 29," by Beethoven (Columbia set 294), his only original creation in this form. The Titan in this work eschews the darker aspects of life, he writes bucolic melodies instead that soar in smooth, untroubled flights. Even the final *presto*, which prompted a commentator to term the work, the "Storm Quintet," belies the caption with its infectious gaiety. In the recording, this work is played by the Lener Quartet and William Primrose, violist. From this quintet, we can turn to the strife and contrast of the great "Quartet in E Minor, Opus 59, No. 2," of Beethoven, wherein an illuminated and transfigured spirit speaks in deeply inspired accents. In the majestic calm and sweep of the *Molto adagio*, a profoundly devotional note is sounded. The story goes that the composer conceived it when seeking to commune with the Omnipotent under a starry sky at Baden. In the latest recording of this work (Victor set M-340), perfectly realized, the Budapest String Quartet gives a veritably unquestionable performance.

Musicraft, the new recording company, recently has issued several recordings of music of former days, which make pleasant listening at all times. On disc 1003, the Perole String Quartet (of radio fame) renders a quartet (No. 1 in E-flat) by Bach's son, Johann Christoph Friedrich; and on discs 1011-12, Ernst Victor Wolff, pianist, plays a "Sonata in C major" by Wilhelm Friedemann Bach, and a "Sonata in G major," by Carl Philip Emanuel Bach. And in their first album set, Musicraft presents the same artist in a performance of Mozart's "Sonata in F major" (K-332) and also his *Rondo in D major* (K-485). This sonata, a fine example of Mozart's workmanship in its form for the keyboard, has long been popular; in fact so much so, one wonders why it has never been recorded previously. Dr. Wolff plays these several works in the best traditions of the Teutonic school.

For a lovely example of Mozart's piano writing, a work in which the unity and inevitable flow of the music is matched by a fine expressive warmth, one may turn to his "Concerto in E-flat" (K-271). In Columbia album 291, Walter Gieseking, aided by an appropriately sized orchestra, sets forth this work with rare sensibility and understanding.

Then for the symphonic enthusiast there is the "Third Symphony" by Brahms (Victor set M-341), perhaps the best, certainly the clearest of all his orchestral works; as strong in spirit and as clear in its melodic content as the very sunlight of the summer days in which Brahms nurtured its inspiration. Niemann calls this symphony "Brahms' most typical, personal, and important symphonic work . . . his 'Fifth' in the Beethovenesque sense of the word." In the latest recording of this work, Bruno Walter, an outstanding authority on Brahms' music, presents an unrivalled performance in reproduction. The orchestra is that of the Vienna Philharmonic.

Perhaps no Wagnerian music better fits the mood of summer twilight than his *Siegfried Idyll*. A new recorded version of this is provided by the Paris Philharmonic Orchestra, directed by Selmey Meyrowitz, whose sensitive musicianship allows him to convey with admirable surety the mood and charm of this lovely serenade.

Admirers of good singing will want "Flagstad in Song" (Victor set M-342), a collection of ten of the famous soprano's concert songs, in which her native Scandinavia is widely represented by five Grieg songs and one of Alnaes, and Beethoven by his *Creation Hymn* and *Ich liebe dich*; and there are also two songs sung in English. Then there is another interesting, long neglected cantata of Buxtehude (Bach's eminent contemporary), which the enterprising Musicraft group has resurrected and recorded on their disc 1008—*Singet dem Herrn*, a setting of the 98th Psalm, sung by Ethel Luening with authentic instrumental background.

Admirers of piano music have many fine recordings to consider besides the sonatas already listed. Heading a long list is the veteran Moriz Rosenthal's "Chopin Recital" in album M-338. For rarely sensitive and unerring technical proficiency, these discs remain almost unexcelled in their particular field. Then there is Egon Petri's revealing performance of Beethoven's unmatched, little "Sonata in F-sharp major, Opus 78" (Columbia disc 68939D); and Marguerite Long's veracious realization of the Gallic spirited *Nocturne, No. 6* of Fauré (Columbia 68935D).

The Larynx and The Voice*

By Dr. Chevalier Jackson

*An Abstract of an Address by the Most Distinguished
of Throat Specialists
Which is Here Given its First Publication*

IT IS WITH GREAT PRIDE that THE ETUDE has the honor of being able to present for the first time in print, an abstract of an address made by this world renowned surgeon and inventor of the modern bronchoscope, and through it, of the method of removal of foreign bodies from the lungs, by the insertion of tubes in the mouth and throat. Patients from all parts of the world have been rushed to Dr. Jackson's clinics in Philadelphia, Pennsylvania, with a view to saving their lives. The human importance and possibilities of this instrument and of these methods devised by Dr. Jackson, in averting death in thousands of instances, are so vast that they cannot be presently estimated.

The main importance of this article is that it presents to readers of THE ETUDE, and not merely to vocalists and teachers of singing, but to all who use their voices, the valuable opinions of a great specialist, and that these opinions can be quoted far and wide as authoritative. Dr. Jackson is a very ready and witty speaker and kept his audience at the meeting of the Philadelphia Music Teachers Association, not only deeply interested but also highly amused. His tirade on cigarettes was delivered with great earnestness. He said that it is not the bugbear nicotine that does the major damage to singers, but the fumes from the smoke which irritate the larynx and the lungs. Dr. Jackson went so far as to say, with a wink, that young singers who are victims of the tobacco habit will find chewing tobacco less harmful.

Dangers of Excessive Strain

PARTICULAR STRESS was laid upon the injury which comes to the voice from its abuse through loud talking and yelling—particularly at outdoor sports. He suggested that the singer who attends a football game should go provided with a horn or a large rattle and refrain from talking above an ordinary tone of voice. Dr. Jackson is ambidextrous, and in black-board illustrations for his lecture he used both hands with very great skill in the making of anatomical sketches. At the beginning of his talk he made clear that the original purpose of the larynx was not at all that of making sounds, but to close the top of the windpipe to prevent food from falling into it. Many members of the animal kingdom—including birds, insects, fishes and quadrupeds—do not possess a larynx. Birds make their songs by means of a syrinx—which is located at the lower end of the windpipe. In the evolution of different species, the larynx came into existence. The anthropoid apes, for instance, have larynges; and in addition to being valuable as protective gates at the entrance of the windpipe, and as providers of vibrating surfaces whose sounds are magnified into vocal tones by the mouth and nasal cavities, they also control the expenditure of breath when the individuals

are subjected to unusual physical effort, such as lifting heavy weights or climbing a tree.

Dr. Chevalier Jackson was born November 4, 1865, at Pittsburgh, Pennsylvania. He was educated at the Western University of Pennsylvania and at Jefferson Medical College in Philadelphia. For years he was Professor of Bronchoscopy and Esophagascopy at the University of Pennsylvania, at Jefferson Medical College, and at Temple University (Philadelphia), which last position he still retains. He is an Honorary Fellow of the Royal Society of Medicine, of London, and of foremost similar societies of Scotland, France, Italy, Poland, and other countries, as well as being a member of the leading American medical groups. He has been decorated by France with the Legion of Honor and has received decorations from Belgium and Italy.—*Editorial Note.*

* * *

The Fragile Larynx

THE LARYNX, in health, is a beautiful structure anatomically and a wonderful apparatus physiologically.

Like all other organs in the body, it is subject to disease. Some of these diseases are not serious as to life; other diseases, such as cancer, are extremely serious. In the case of professional users of the voice, any abnormality, however slight, becomes a serious matter, because it affects a career.

Acute inflammation accompanies the diseases ordinarily called a cold; though such diseases are infections, with which exposure to low temperature has very little if anything to do. A very common form of acute infection is often called influenza. Everyone gets these infections, some people more frequently than others; but practically all are susceptible.

The Tender Music Box

CHRONIC DISEASE of the larynx is usually manifested by hoarseness, and this is an extremely serious matter to professional vocalists. The causes of chronic hoarseness are:

1. Infection. This may be in the larynx itself or in the lungs, teeth, tonsils, nose or nasal accessory sinuses.
2. Tobacco. It is the smoke that is

injurious. There is an oil, known as empyreumatic oil, produced by the destructive distillation of the tobacco in burning.

3. Alcohol. When alcohol is mentioned, most persons think of intoxication. They do not realize that one drink of any kind of alcoholic stimulant, even beer, increases the capillary circulation. In the case of the driver of an automobile, this increase in the capillary circulation, from one drink, makes the driver dangerous because it exaggerates his ego; he thinks that he can cut all sorts of figures in, out and around traffic; he is not intoxicated, but he is dangerous, perhaps more so than a man who is maudlin drunk. In the case of the singer it is not the capillaries in the brain that are concerned but the capillaries in the larynx. A single drink will engorge the capillary blood vessels in the laryngeal mucosa, including the vocal cords. More careers of singers are ruined by alcohol than by any other one cause; and it should be repeated that by this is not meant intoxication.

4. Vocal abuse. Of course there is such a thing as overtraining of the voice; but it is not in one case in a hundred that the larynx is injured by the vocal training alone. It is talking that does the harm. Some people talk all the time they are awake. Talking in a noisy place is particularly injurious, especially talking in a railroad train, an automobile or at a dinner where a number of people are talking at the same time. Many a good larynx has been ruined by cheering at football games. A cheer leader is a sure guide to laryngeal ruin. To use the larynx for mere shouting is parallel to laying a Stradivarius violin on an anvil and hitting it with a hammer to make a noise. The use of the voice outdoors in any form is a strain on the larynx. The effect of any kind of vocal abuse is to fatigue the laryngeal muscles especially those concerned with tension. Once they are overstrained by fatigue, they do not recover and the more they are used, the worse they will get.

Pertinent Prescriptions

SO MUCH for the causes. What can be done to prevent chronic laryngitis?

Of first importance is to remain absolutely silent during attacks of acute laryngitis. This is often very difficult for a professional vocalist to do; but, if he uses

his voice when the larynx is acutely inflamed, he risks ruining his larynx forever, so far as its finest singing qualities are concerned.

The next most important preventive measure is to rest the voice. Professional vocalists should not talk; they should save their larynges for professional uses. This, of course, means a sacrifice; but there is no end to sacrifices in a musical career. When professional use of the voice is required, for say four hours a day, the other twenty hours ought to be spent in absolute silence.

When a professional vocalist must talk, it should be in a low tone and in a quiet place. Low here refers to loudness, not pitch.

Every larynx has its limits, both as to violence in use and in endurance in prolonged vocal work. If a vocalist wishes to attend a football game and must give vent to his feelings he should take along some sort of noise-maker.

The Deadly Duo

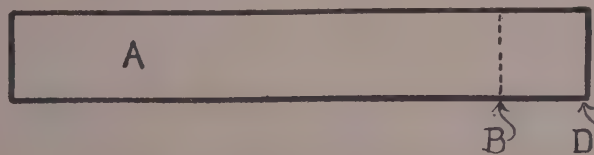
TOBACCO SHOULD NOT be used by vocalists. Moreover, those who use the voice professionally should never remain in an atmosphere laden with tobacco smoke. If the smoker of cigarettes feels unwilling to make the sacrifice of giving up cigarettes altogether, a compromise would be to mark off with a pencil the distal centimeter, say the breadth of a finger nail, from the end.

As soon as this much of the cigarette is burned, the remainder should be thrown away. The advantage of this is not alone in the small amount of tobacco used, but the near part of the cigarette supplies a cooler and a filter for the tobacco smoke. Smoking entire cigarettes is almost certain to end sooner or later in ruin of the larynx.

Alcohol. There can be no compromise here. Total abstinence is the only hope for a long career in vocal music. There is no such thing as moderation, so far as the larynx is concerned. One drink a day endangers the finest qualities of the singing voice.

In acute laryngitis, the common cold, the singer should observe absolute silence. He should go to bed and call in his physician. Hot lemonade is a good remedy, but alcohol must be omitted. The bartender of the old days had some kind of a drink for every human ailment. That was all humbug.

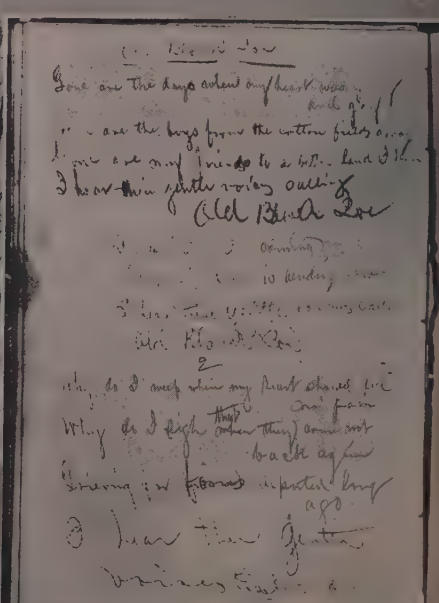
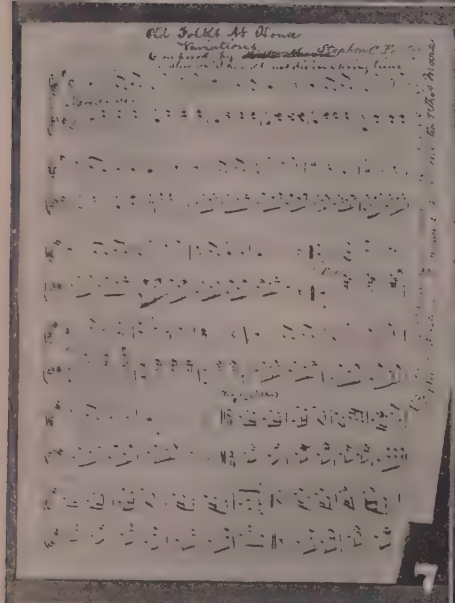
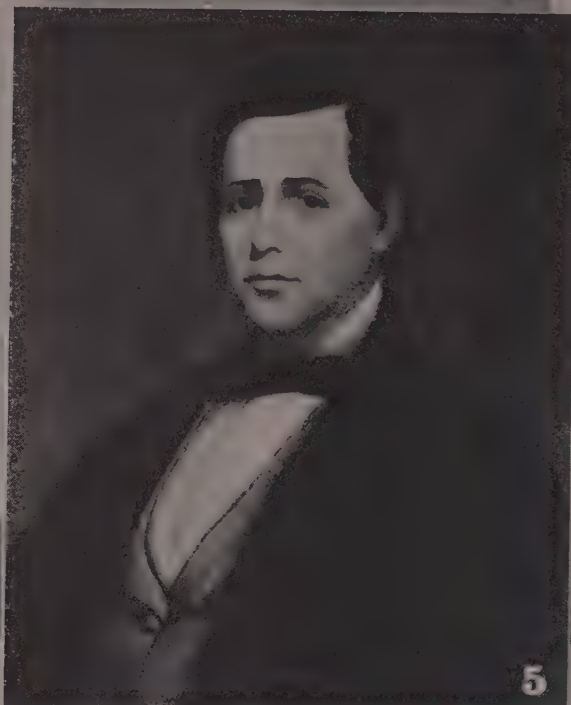
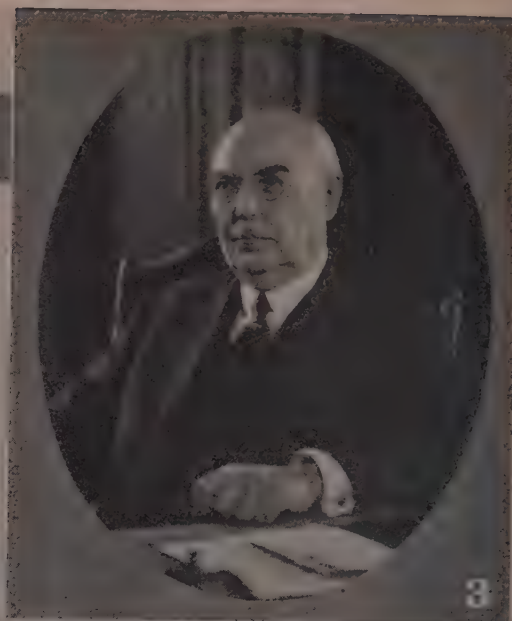
In the case of chronic hoarseness, it is necessary to give a warning. Cancer often makes its appearance in the form of intermittent slight hoarseness. Therefore in all such cases the larynx should be examined by a physician. Cancer is curable, but only in its earliest stages. Curing cancer is, metaphorically speaking, like putting out a house afire. When the fire consists of a piece of paper in the corner of a room, it can be quickly, thoroughly and permanently stamped out. On the contrary, when the whole building is ablaze and the roof is falling in, the case is hopeless.



HOW TO SMOKE A CIGARETTE

A schematic illustration of how to curtail the injurious effect of cigarette smoking on the laryngeal mucosa. A, represents a cigarette. The patient is instructed to make a pencil mark (B) distant the breadth of the index finger nail from the distal end, before igniting the cigarette. When the fire has reached the pencil mark the cigarette is to be thrown away. This not only limits the amount of tobacco consumed but, what is even more important, the proximal portion of the cigarette serves as a filter, condenser and cooler of the smoke. The empyreumatic oil produced by the destructive distillation of the tobacco, which is injurious to the larynx, is to a large extent removed and thrown away with the burnt part of the cigarette. A similar remedy is applicable to cigar smoking.

* Abstract of an address delivered before the Philadelphia Music Teachers Association, February 15, 1937.



THE FOSTER MEMORIAL DEDICATED AT THE UNIVERSITY OF PITTSBURGH

(1) Morrison Foster, brother of Stephen Collins Foster, a successful business man and manufacturer, who was a boyhood chum of Theodore Presser. (2) Stephen Foster as a boy. (3) Josiah Kirby Lilly, donor of his unequalled Collection of Fosteriana to the Memorial. (4) Foster's three and a half octave melodeon. Notice the dangling shoulder strap by which it was carried on the back. As a youth, Theodore Presser played upon this instrument, on "serenading" parties with the Foster brothers, about the streets of Pittsburgh. (5) Thomas Hicks' portrait of Stephen Foster. (6) Foster's wornout pocketbook found on him at death, and containing his entire resources of thirty-eight cents. (7) Foster's manuscript of Old Folks at Home, which for twenty-eight years bore the name of Edwin P. Christie, the minstrel who bought it for fifteen dollars. (8) The new Memorial, dedicated in June. (9) The Manuscript of Old Black Joe, in the handwriting of the author.

A New Stephen Foster Memorial

The University of Pittsburgh Dedicates a
Magnificent New Building

By Robert X. Graham

A GOTHIC MEMORIAL to Stephen Collins Foster was dedicated as a feature of the culmination of the Sesqui-centennial Celebration of the University of Pittsburgh, in events from June 1st to June 9th. The beloved composer of *Old Folks at Home* and of *Come Where My Love Lies Dreaming* was born in Pittsburgh, July 4, 1826; and his ashes lie in Pittsburgh's historic Allegheny Cemetery.

Surrounded by a "village green"—bright grass and native western Pennsylvania trees, such as Foster described in *Old Dog Tray*—the new Memorial stands in the shadow of the University's famed forty-two story Cathedral of Learning. Half a million of dollars, for the construction of this Memorial, was raised by the Tuesday Musical Club of Pittsburgh, with the aid of music clubs in twenty-six states. The designer of the Memorial was Philadelphia's famed architect, Charles Z. Klauder, who planned also the Cathedral of Learning for the new University Campus.

A Living Monument

DESIGNED to serve a living musical purpose, as well as to remind Pittsburgh and America of their Stephen Foster heritage, the Memorial will be the permanent home of the Tuesday Musical Club. It will be the center of student musical activities, and public concerts and recitals will also be held in the building. Its auditorium, seating seven hundred and fifty persons, resounded first, and appropriately enough to a program of Foster songs and melodies when the structure was formally dedicated on June 2nd. Beneath the auditorium is a large dining room which will be available for luncheon and dinner meetings of music clubs. Adjoining the Memorial auditorium, and connected by a cloistered passage, is a small shrine in which the collection of Foster manuscripts, personal belongings, and first editions, will be exhibited.

The Memorial stands on a fourteen acre lawn, on which is the University's other new building, the Cathedral of Learning. Its site is in the center of Pittsburgh's cultural life. Nearby are the Carnegie Museum, the Carnegie Library, and the Carnegie Music Hall; Syria Mosque, the huge auditorium of which is the scene of concerts by the Pittsburgh Symphony Orchestra and of those by many visiting artists and musical groups; the new Mellon Institute, an impressive stone building of Grecian architecture; and other public buildings.

Untold Treasures

THE SHRINE'S COLLECTION of Fosteriana is priceless. Gathered by Josiah K. Lilly, of Indianapolis, Indiana, and presented to the University of Pittsburgh, "In trust for the people of America," the first editions, letters, manuscripts, pictures, and other Foster relics, will attract music lovers from every part of the world. Included in this collection are eighteen letters in Foster's own hand, most of them written to members of his own family, including his brother, Morrison Foster, one of the few contemporaries to appreciate his genius. Foster's melodeon, only three and a half octaves in range, is another of the

valued personal articles. His flute was presented by a grandson of a friend of the composer.

Of the melodeon, Mr. Fletcher Hodges, Jr., for six years curator of the collection, explains:

"Evening serenading was a favorite pastime of young men of the early nineteenth century, and Stephen Foster and his friends were among its devotees.

"On summer evenings Stephen and his friends would walk about Pittsburgh's streets, playing and singing. Stephen provided accompaniment on his melodeon."

Mr. Theodore Presser, founder of THE ETUDE, frequently, as a boy, accompanied Morrison Foster on these serenades; and on two occasions Stephen was in the party.

Some five hundred recordings, embracing at least one of each of the Foster songs, will be available at the Memorial. One, of particular interest, is a Japanese version of *My Old Kentucky Home*. Visitors to the Memorial will be invited to listen to Foster melodies; sung, or played by instrumental groups.

Competence and Pathos

FOSTER RECEIVED, during his lifetime, a comparatively large sum of money for his compositions. His account book reveals that he received, at one settlement, over eleven thousand dollars; although there is no indication as to the length of period which this covered. He

apparently received six hundred dollars, about two weeks before his death, for the publication rights of a song. This sum had for him about the buying power that would be possessed by twelve hundred dollars of to-day. He must have been, to say the least, very improvident.

One of the pathetic letters in the collection at Pittsburgh is that of G. Cooper, of 176½ The Bowery, New York, and dated January 12, 1864, in which he writes to Foster's brother Morrison:

"Your brother Stephen, I am sorry to inform you, is lying in Bellevue Hospital in this city, very sick. He desires me to ask you to send him some pecuniary assistance, as his means are very low."

Foster died January 14, 1864.

Some Personal Items

ONE OF THE RARE personal effects in the collection is the pocketbook which Stephen Foster carried when he died. It contained only thirty-eight cents in coins and "shin plasters (Civil War paper money)."

An ambrotype photograph, taken only one week before the composer's death, shows that his clothes were worn; but his posture and facial expression are those of a proud, respectable man. Proud indeed he was, for, although poor and alone in New York City, he never appealed to his brother Morrison, who would have gladly given, for financial aid. Tragic is the lone telegram in the

collection. It was sent to Morrison by Stephen's friends in New York, telling of the composer's death. Also two daguerrotypes and a tintype of Foster are preserved.

A recent gift to the University, by the Andrew W. Mellon Educational and Charitable Trust, is a portrait of Foster painted by Foster's well known contemporary, Thomas Hicks. The portrait, purchased two years ago by the Mellon Trust had been in the famous Thomas G. Clarke collection of American portraits. The canvas, thirty by twenty-five inches, is in an excellent state of preservation. It, too, will be in the Memorial.

A Patron Prince's Work Enshrined

SIX OF THE RAREST items in the Lilly collection are manuscripts of both words and music from Foster's hand. One notebook of two hundred and twenty pages, contains practically all the drafts for his verses between 1851 and 1860.

Few editions of Foster's songs are missing from the Lilly collection. The songs are in many forms: in broadsides without music, in hymnals, in anthologies, and in sheet music. They appear in a score of languages, and printer's imprints are from a number of countries.

Old Folks at Home is the most popular if the number of editions is to be the standard. It had two hundred and fifty editions before 1900, and many have been added in recent years.

Second in popularity is *My Old Kentucky Home*. In third place is *Massa's In De Cold, Cold Ground*; and, for fourth place, *Old Black Joe* and *Oh, Susannah* are tied.

Of the long history of *Oh, Susannah*, Republican marching song during the 1936 presidential campaign, Mr. Hodges, who came to Pittsburgh to supervise the installation of the collection, explains:

"Men, headed for the '49 Gold Rush in California, heard it on their way westward. Its lilting melody appealed to their daring, pioneer spirit; and they carried it with them, sometimes singing it as Foster wrote it, often substituting what seemed to be suitable parodies. *Oh, Susannah* was thus carried to California's gold boom towns, and lived on as the state's song."

Josiah K. Lilly, donor of his collection, knew Foster songs as a boy, and cherished a lifelong fondness for them. He began his collection in 1930, and soon employed two research workers in the Library of Congress and eight in Foster Hall in Indianapolis. The collection is considered the most complete of its kind in the world.

Dedication of the Memorial was just short of one hundred and eleven years after Foster's birth. The Tuesday Musical Club, co-sponsors with the University of Pittsburgh, of the Memorial, held open house in the Memorial on June 1. School children of Pittsburgh presented a program of Foster songs and melodies on Foster Court, a slate-covered walk between the Cathedral of Learning and the Memorial, on the afternoon of June 2. Formal dedication services were held on the evening of June 2; and the 4th to the 7th were devoted to a general public inspection of the Memorial.

OLD FOLKS AT HOME

Stephen Foster's Most Famous Poem

I

'Way down upon de Swanee River, Far, far away,
Dere's wha my heart is turning ever, Dere's wha de old folks stay.
All up and down de whole creation, Sadly I roam,
Still longing for de old plantation, And for de old folks at home.

REFRAIN

All de world am sad and dreary, Ev'ry-where I roam;
Oh! darkies, how my heart grows weary, Far from de old folks at home.

II

All roun' de little farm I wandered, When I was young;
Den many happy days I squander'd, Many de songs I sung.
When I was playing with my brother, Happy was I;
Oh! take me to my kind old mother, There let me live and die.

REFRAIN

III

One little hut among de bushes, One that I love,
Still sadly to my mem'ry rushes, No matter where I rove.
When will I see de bees a-humming, All roun' de comb?
When will I hear de banjo tumming, Down in my good old home?

REFRAIN

The Relation of Consonance to Dissonance

An Important Problem in Musical Theory Discussed

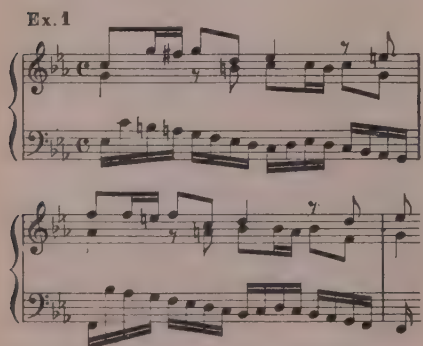
By the late Arthur Foote

NOTED AMERICAN COMPOSER AND TEACHER

AS DISSONANCE is the characteristic of our time, all over the world and in many ways, so it is with music. The day when it was simply a contrast to the consonance that formed the body of the music is past; its use has increased so much, especially in the last twenty-five years, that it appears to be getting loved for its own sake, its traditional function being lost to sight. Dissonances, at first thought doubtful, have been gradually admitted to our harmonic vocabulary. The following quotation from a recent "advanced" text book shows a curious change of view: "The dominant seventh is now considered an agreeable concord, though technically a discord." The feeling that there must be a certain artistic proportion between consonance and dissonance, the latter being employed chiefly for contrast, its true function, has apparently gone; it is the old story of the cuckoo in the other bird's nest, and the driving out of the original inhabitants.

To understand its growth through the centuries, we must go back to the modal period; then to the beginnings of modern music based on our major-minor scale system, and its development in Bach, Beethoven, Wagner, Brahms, and their followers; and lastly to the music of our own restless age, in which we see so many experiments in dissonance, some of them successful, others—let us say less so. The desire expressed by some conservatives for, for example, a return to Mozart is, however, as undesirable as it is impossible. Much of the development of the last hundred years will be permanent; what is good in all the various experiments and innovations will remain, while absurdities will be dropped. An example of this is the important addition to our resources of third-relationship in keys, recognition of which came slowly, perhaps dating from the period 1830-1870.

Dissonance in the Bach-Handel period was almost never used for its own sake, but as resulting from the melodic line of individual voices. Scale passages and arpeggios were in high favor, especially in piano writing (for example, Beethoven's Op. 53); imitation of a figure or passage in one voice, by another; all these devices tended to make dissonance natural and less harsh. For instance, in the second fugue of the "Wohltemperirte Clavier."

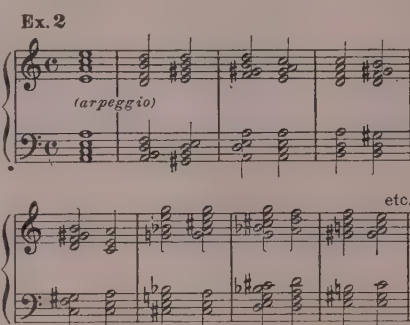


Regularity is a great help. An experiment to show this is to play a scale in opposite directions—never mind on what note it starts—and the dissonances will hardly be noticed; it is when they are sprinkled in a hap-hazard fashion that they can be questioned, even by a purist.

Arthur Foote was born March 5, 1853, at Salem, Massachusetts; and he died April 8th of the present year, in Boston. His early musical training was under that splendid pioneer musical educator, Stephen A. Emery, at the New England Conservatory of Music of Boston. Later he majored in music at Harvard, under John Knowles Paine, and graduated in 1875 as the first A. M. in Music of that institution. He then studied piano and organ under Benjamin J. Lang; and he was for many years the organist of the First Unitarian Church of Boston. In 1899 he became a member of the American Institute of Arts and Letters; and from 1902 to 1912 he was president of the American Guild of Organists. His works have been on programs of many leading symphony orchestras. Although accused of being academical in his style, he produced many lovely and ingratiating melodies, including the extremely popular Irish Love Song.

The first dissonance to be used was naturally the dominant seventh, to which others were added one by one; but, as theory lags behind practice, in books of not very long ago we are still being told that all secondary 7ths must be prepared and resolved, and were not made aware of the fact that there was such a thing as the chord of the 9th—this in the days of Liszt, Chopin and Wagner.

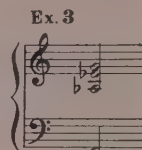
While the amazing and prophetic Bach used dissonances with daring and freedom, as in his *Prelude and Fugue in A Minor* (Peters 207),



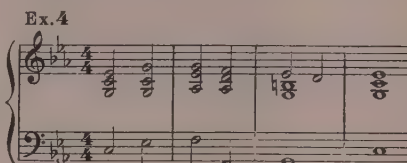
it must be admitted that for a good while after him there was no real advance made in harmony.

As to preparation of dissonances, these are now used so freely that it is easy to

forget the great service that can be furnished by it. For instance one could hardly find a more unpromising chord than

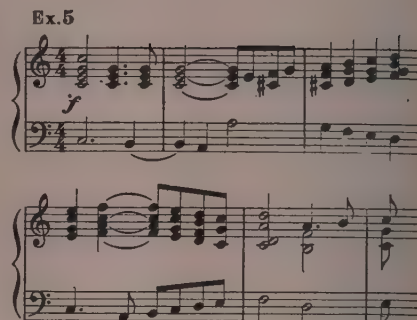


and yet, with its three dissonances, how beautifully it can be used with a preparation and resolution

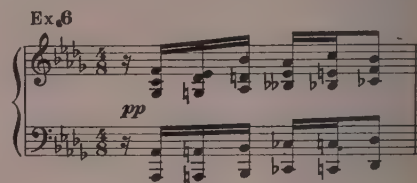


Dissonances chiefly occur: (1) with chords, (2) in melodic lines, when individual voices clash, (3) when two or more keys are used simultaneously (polytonality, polyharmony), (4) when dissonant notes are added to chords.

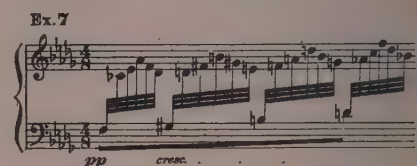
(1) When the dissonances occur with chords there is usually a logical connection, in many cases indeed the time honored preparation and resolution. A typical example is this from "Die Meistersinger" by Wagner.



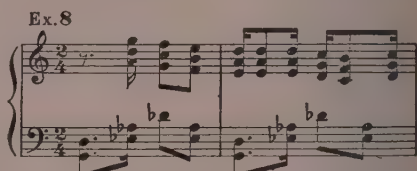
As one illustration of the freedom with which dissonant chords are now often used, the following from Debussy's "Reflets dans l'eau" are typical. Observe the voice leading in



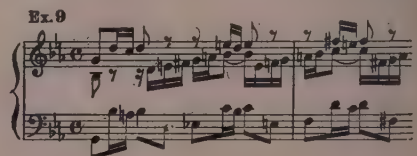
and the regular structure of



But, on the other hand, how about the following? It is from Milhaud's "Santades de Brazil."



(2) The dissonances may occur because the melodic lines of voices clash here and there, as in the *Fugue in C minor* of Bach from which quotation has been already made.



The questions are, of course, how far the harshness caused by the collision of voices may be carried; how frequently; and whether the melodic lines justify the dissonances? Much depends upon the sensitiveness and the keenness of ear of the composer, and on his good sense.

(3) Polytonality, so fashionable to-day, is a nicer way of putting it than "two keys going on simultaneously," but this is what it amounts to; and here we have a case of "you like it, or you don't." In orchestral music it is now fairly common, and often successful because of the composer's cleverness in combining the right instruments in their right register and with carefully

(Continued on Page 542)



ARTHUR FOOTE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Siegfried's Death Music

FOLLOWING THE affectionate leave taking of *Siegfried* and *Brünnhilde* on the fire-girt rocky plateau, the scene changes to reveal the palace of the *Gibichungs* on the banks of the Rhine. The great hall is on a level with the river bank and the whole width of the river is visible from the front of the hall.

Gunther, King of the *Gibichungs*, and his sister *Gutrune*, are talking with *Hagen*, a half brother who is the son of the evil *Nibelung*, *Alberich*. *Hagen* has inherited the evil wisdom of his father and has gained the respect of *Gunther* through having been able to counsel him wisely as to the conduct of his affairs. *Hagen* has been informed of the bold exploits of *Siegfried* and of his approaching visit to King *Gunther*. He has sworn an oath to *Alberich* that he will do all in his power to gain possession of the *Ring*. So he craftily plots against *Siegfried* and *Gunther*. He conceals from *Gunther* and *Gutrune* the true facts. He tells them that they should strive to strengthen the dynasty of their race by making powerful alliances through marriage.

Although knowing that *Siegfried* and *Brünnhilde* are wed, he tells *Gunther* that:

"A wife waits thee, the noblest in the world;
'Mid towering rocks her home;
A fire encircles her hall.
Who breaks through the wall of fire
shall *Brünnhilde* win for wife."

He tells that only the hero *Siegfried* may break through this wall of fire, and that he has planned that he it is that *Gutrune* should wed. He reveals that a magical drink he has brewed will cause the hero to forget that he had seen another woman, that it will induce him to burn with love for her who shall serve him the drink, and that he will then readily consent to fetch *Brünnhilde* to *Gunther* in return for the hand of the lovely *Gutrune*. He tells them that *Siegfried*, in search of further adventure, is coming up the Rhine and is now approaching the hall of the *Gibichungs*.

The Hero's Advance

FROM THE RHINE comes the distant sound of *Siegfried's* horn and *Gunther* goes to the bank of the river and sees a boat approaching—at the prow a man with easy stroke drives the boat swiftly against the current, while in the stern stands a majestic steed—*Grane*. As the boat nears *Hagen* hails it. *Siegfried* inquires as to the hall of the *Gibichungs* and *Hagen* tells him this is the place he is seeking.

Siegfried lands and inquires which is *Gunther*—whose fame has become known to him. He asks that he either do combat with him or become his friend. *Gunther* welcomes the traveler to the hall of his fathers and swears friendship for him. *Hagen* leads *Grane* away to a stall and returns to question *Siegfried* about the treasure of the *Nibelungs*. *Siegfried* reveals that he prized the hoard of treasure very lightly—that all he had taken was the helmet which hung at his belt and a ring. *Hagen* tells him that the *Tarnhelm* is the finest work of the skilled *Nibelungs*; that,

with this on his head, he can alter his shape as he may will; that, if he so will, he may hie himself to lands afar in a trice. *Siegfried* has not divined the powers of either the helmet or ring and displays but slight interest in *Hagen's* revelation.

Gutrune now enters from her chamber to welcome the visitor and offers him a drinking horn filled with the magic drink. As he returns the horn to *Gutrune* his gaze becomes fixed upon her and his ardor is suddenly aroused.

"O thou who hast seared my sight with thy glance,
Why sink'st thou before me thine eyes?
Ha, fairest maid: veil their beams;
The heart in my breast burns in their blaze.

In fieriest stream I feel it surging swift
through my blood!"

Siegfried is bewitched and asks *Gunther* for the hand of his sister in marriage. When *Gunther* has revealed that he also desires for wife the lovely *Brünnhilde* whose rocky home is surrounded by a fire which he cannot hope to penetrate, *Siegfried*, who has lost all memory of *Brünnhilde*, offers to pierce the fire and win her for *Gunther* if he may have *Gutrune*. They make a compact and drink from a horn filled with fresh wine, into which a few drops of blood from the arms of each have been allowed to drop.

They then take their arms and enter the boat as *Siegfried* tells that through the magic of the helm he will assume the shape of *Gunther* when he ascends the mountain, while *Gunther* will be left behind in hiding. *Hagen* is left behind to guard the hall and he meditates with bitter irony on the fact that these two stalwart heroes, led astray, one by his perfidious counsels, the other by his odious sorcery, will serve his purpose in gaining possession of the *Nibelung* treasure.

The Fatal Ring

MEANWHILE, *Brünnhilde* is seated at the entrance of the cave, pensively looking at the *Ring*. As she is kissing the *Ring* she hears once again the galloping of an aerial horse and she joyously springs up to greet her sister, *Waltraute*, who has come to entreat her to restore the *Ring* to the *Daughters of the Rhine*. She tells how *Wotan* returned one day to *Walhalla* holding in his hand his shattered lance. Somberly, he ordered his heroes to cut down the *World-ash* and build a great pyre about *Walhalla*. Since then he has sat enthroned among them, sullenly contemplating his broken weapon. He is no longer the *Wanderer* and refuses to be comforted. Once, when reminded of his daughter *Brünnhilde*, he proclaimed that they might be saved if she would only restore the *Ring* to the *Rhine Daughters*. This *Brünnhilde* refuses to do—she will not sacrifice *Siegfried's* *Ring* even to save *Walhalla*!

As *Waltraute* despairingly departs in a storm cloud, the sound of *Siegfried's* horn is heard in the distance. *Brünnhilde*, in ecstasy, advances to meet him, but recoils in terror at the appearance of an unknown warrior. She invokes the power of the *Ring* to protect her, but *Siegfried* wrests

it from her finger and claims her as bride for *Gunther*.

Having, by a cunning subterfuge, delivered *Brünnhilde* to the waiting *Gunther*, *Siegfried* is transported by the power of the magic helmet to the hall of the *Gibichungs*. *Gutrune* is delighted by his return and by the story of the exploit which has won the noble bride for her brother.

Hagen loudly sounds his cow horn to summon the vassals. He tells them to prepare a feast to welcome their master and his bride. The boat arrives and *Gunther* leads the downcast *Brünnhilde* ashore. The company of vassals welcome her in song. She is then presented to *Gutrune* and her future husband. When *Brünnhilde* sees *Siegfried* she is dumb with astonishment. He gives no sign of recognition and is unconscious of the thoughts passing in her mind. As she is on the point of fainting *Siegfried* supports her and she sees the *Ring* on his finger. She violently asks how the *Ring*, which *Gunther* tore from her finger, came into his possession. *Gunther* is troubled and cannot make answer. *Siegfried* now remembers that he won it in his fight with the dragon and says so. The crafty *Hagen* joins the discussion, pretends to suspect him of having betrayed *Gunther*, and goads *Brünnhilde* to revenge. She, now convinced that she has been most cruelly betrayed by *Siegfried*, believes him worthy only of death and plots with *Hagen* against his life. She reveals that he is vulnerable only in the back. *Hagen* promises to profit by this advice and plans a hunt for the following day. While they are weaving this plot *Siegfried* and *Gutrune* have proceeded gaily with the wedding preparations.

The Hero is Fallen

ON THE FOLLOWING day a large party joins in the hunt. *Siegfried*, while following the tracks of a bear, becomes lost from the party and finally comes to a rocky point overlooking the Rhine. The three *Rhinedaughters* appear and plead with him to return to their care the cursed *Ring*. He laughs at them and asks if they had lured the shaggy bear to their lair. They laughingly offer to reveal his quarry if he will give them the *Ring*.

"A dragon grim I slew to win that ring,
And for a paltry bearskin shall I part with it now?"

They taunt him, who is so handsome and strong, of fearing a beating from his wife, should she miss the *Ring* from his finger. They disappear. *Siegfried* decides to give them the *Ring* and descends to the water's brink and calls to them. The sisters are now grave and warn *Siegfried* of the curse placed upon the *Ring* and the malediction associated with it. They tell him that only the waters of the *Rhine* can wash away the curse. But he resents their efforts to arouse his fears and refuses to give up the *Ring*.

The sisters swim away as hunting horns are heard in the distance and gradually come nearer. *Siegfried* answers on his silver horn. *Gunther* and *Hagen* and the

party now appear. The menials prepare the evening meal as the huntsmen stretch themselves on the grass. *Siegfried* confesses that his chase has come to naught but tells of his meeting with the *Rhinemaids*.

Hagen asks *Siegfried* to tell them of the time he could understand the language of the birds. But the hero now prefers a woman's sweet words and has ceased to understand the warblings of the birds. Since *Gunther* joins in insisting on hearing of his adventures, *Siegfried* proceeds to recount his childhood in the forest with the cunning dwarf *Mime*, his welding of his trusty sword, *Nothung*, his combat with *Fafner*, the finding of the treasure, and the counsel of the bird. At this point *Hagen* offers him a drink in which he has mixed a philtre to reawaken his memory. *Siegfried* continues to tell of his meeting with *Wotan*, his piercing of the flames and finding there asleep on the rock the fairest of maidens. He grows ecstatic as his memory returns and he tells how he lifted her heavy shield and loosed her helm; how he kissed her to life; how he was folded in *Brünnhilde's* arms. At this *Gunther* begins to realize the perfidy of *Hagen* in having betrayed them all and springs up in horror.

Two ravens fly close over *Siegfried's* head. He starts to his feet and gazes after them. *Hagen* springs up and plunges his spear between *Siegfried's* shoulders. *Gunther* tries to ward off the murderous blow, but is too late. *Siegfried* raises his spear to crush the traitor but his strength fails him; the shield drops behind him, and he falls upon it with a crash. The vassals spring up in horror as *Hagen* quickly disappears over the height in the gathering twilight.

Gunther is grief stricken and bends down at *Siegfried's* side as the vassals sympathetically hover around. As *Siegfried* is supported in a sitting position he opens his eyes. His memory has returned and every thought is now of his *Brünnhilde*:

"*Brünnhilde! Holiest bride!*
Awake! Open thine eyelids!
Who hath sunk thee once more in sleep?
Who bound thee in slumber and fear?
The wak'ner came: he kissed thee awake.
Again now the bride's bonds hath he broken:
Love laughs from Brünnhilde's eyes.
Ah! Her eyes open forever!
Ah, how her breathing sheddeth enchantment!
Blissfullest passing—sweetest of terror!
Brünnhilde greeteth me there!"

He sinks back and dies. The sorrowful bystanders remain motionless. Night falls, and, at a silent command from *Gunther*, the vassals raise *Siegfried's* body on the shield and carry it slowly in a solemn procession over the rocky height.

Now commences what is undoubtedly the most eloquent of funeral orations. It is sometimes referred to as a *Funeral March*, but it is in no sense a funeral march or dirge. It is a funeral oration without words; but it is the more impressive for

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MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

STEPPING OUT

By WILMOT LEMONT

The first number in this month's issue of THE ETUDE carries a title quite apropos to this season of the year. August will find most of us gratefully stepping out on vacations, seeking new vigor and fresh inspiration with which to meet the demands of the coming season. Mr. Lemont's *Stepping Out* is to be played in march time. After a four measure *Introduction*, the march proper enters *mezzo-forte*. Note the rather interesting rhythmical figure which makes up the opening *motif* of the first theme. The dotted eighth and sixteenth followed by another eighth (all slurred together and thrown off), gives a rhythmical pattern that recurs many times throughout the first section of the piece. The pedal should be released at the same time the hand is tossed off. For the most part, the pedal is used twice to the measure—the markings are clearly indicated. Forearm *staccato* is suggested for the chords in measures 7, 11, 15, 22, 24, and so on. Let the *staccatos* be crisp and do not overlook the many accents to be found in either hand. On the last beat of measure 20 the theme is picked up by the left hand and carried for four measures, after which it is doubled with the right hand an octave higher, leading back a few measures later to a reëntrance of the first theme. A new theme is introduced after the double bar at measure 45. This theme is in the subdominant key, a characteristic of the march form which nearly always has a *Trio* section in the key of the subdominant. This section is played somewhat more quietly, beginning *mezzo-piano* and building up to a few minor climaxes. After the second ending, the first theme is again heard, D.S., and the entire first section is repeated, ending at *Fine*. As always, in the march form, set a steady pace and preserve it throughout.

PEACE AT EVENTIDE

By W. LAUTENSCHLAGER

The text of this piece, *Moderato con moto*, indicates that while the tempo is a moderate one, the feeling of motion should never be lost. Note that all the right hand chords in the first section are marked with the *sostenuto* sign. This suggests forearm pressure touch, with the weight of the arm resting for the most part on the upper, or soprano, notes. Skillful use of the pedal will help in the *legato* effect. The second section, beginning measure 41, is somewhat more animated. The *legato* thirds in the right hand must be cleanly fingered, not forgetting to apply the swells and *diminuendos* as marked. There are several changes of pace in this section, but all are clearly indicated. Keep the title ever in mind, and let the performance be as tranquil as possible.

COLETTE

By CHARLES E. OVERHOLT

This number makes a splendid study in digital development. Clean, articulated finger work is called for throughout in the right hand. The first theme is marked *non legato*, not connected, and should be played with fairly high finger action. Pedal twice to the measure as marked. The second section, beginning measure 12, after the change of signature, is marked to be played a little more *legato*. Do not overlook the slur signs in the right hand of this section. Of importance too, is the matter of dynam-

ics, indicated by swell and *diminuendo* signs. The first section is again heard, measures 24 to 34, and is followed by a new theme in the key of E-flat major. This new section is intended to be played a little more slowly and also is more quiet in tone than the preceding sections. A *crescendo* at the end of this theme (measure 44) builds up to *forte* and leads into a repetition of the first theme (D.C.). The piece should be played in light, buoyant style. If played too seriously the effect is lost. When it has been perfectly mastered so it can be performed with ease and abandon, it gives the effect of being quite difficult and complex, technically, whereas in reality it is quite pianistic and lies very comfortably under the hands. A good "show" number for the timid soul in a first public appearance.

TWILIGHT MELODY

By ARTHUR L. BROWN

Twilight Melody is a nocturne which demands control of themadizing in the right hand, a clean performance of grace notes in the left, proper use of the pedal and a sense of tonal and rhythmical nuance. It opens at moderate tempo with the melody in the right hand—in double notes for the most part. The pedal is applied at the beginning of each measure and released sharply on the third count. The first theme is marked to be played *legato* throughout. Be sure to "breathe" at the end of each phrase, indicated by the curved line. The second section in D major is somewhat bigger in tone—it opens *forte* and starts to grow immediately. An interesting effect is produced in the left hand by observing the *sostenuto* tone on the second beat of each measure. This same note, repeated measure after measure and played with singing quality, suggests the tolling of a bell in the distance and adds a peaceful tone to the twilight atmosphere of the piece. In the *Trio* section—which is played a little more deliberately—the melody lies in the

tenor voice, although played with the right hand, while the left crosses over to play the accompanying chords. Be sure to observe the sustained basses in this section. They must be played with pressure touch and caught with the pedal. After the *Trio*, the first section is again heard and the piece finally ends at *Fine*. An interesting study in tonal painting for the student of about grade three.

ISLE OF DREAMS

By CHARLES HUERTER

Here is a waltz to be played in dreamy style, in keeping with the title. The melody in the opening measures is doubled between the hands, being carried by the soprano in the right and the tenor in the left hand. It will stand quite a bit of *rubato*, if applied with good taste. Most of the changes in pace are indicated; others are left to the discretion of the performer. The second section, beginning measure 33, is taken at a faster pace and is somewhat more robust tonally. The sharp *staccato* passages in this section make nice contrast with the flowing *legato* found throughout the first section. A good piece with which to develop control of tonal and rhythmical nuance.

HOMAGE TO COUPERIN

By RENE L. BECKER

In this little gavotte Rene Becker pays homage to the great Couperin, called by some "The French Bach." One of the great contrapuntalists of his day, there is no doubt that Couperin had as great an influence on French music as did Bach on his German contemporaries. Time is, after all, the real test of greatness, and the music of Couperin still lives to-day, some three hundred years after it was penned. In playing this number it is well to keep in mind the limitations of the keyboard instruments of Couperin's day. They had no sustaining pedals and, from the very nature of their construction, all finger passage

work had to be clearly and carefully articulated. Use therefore a high finger *legato* throughout. The resulting percussive quality of tone will be quite in keeping with the harpsichord effect Becker had in mind when writing this gavotte in seventeenth century style. Make the most of *legato* and *staccato* contrast and never allow the tone to get above *mezzo-forte*. Play the second section, in A-flat, as expressively as possible. The *staccatos* in this section might be a little less crisp than those of the first section, thus affording additional contrast. While the tempo is marked *Allegretto*, keep ever in mind the dignity of the gavotte and let the pace be steady and somewhat sedate.

PIONEER MARCH

By HENRY S. SAWYER

The march form never fails to make an appeal and the wise teacher always has a plentiful supply listed and graded in the teaching repertoire. In this one there will be found many two note slurs which should be tossed off cleanly and sharply as they have a direct bearing on the rhythm. With this, as with most marches, it is important to observe all accents; to give sharp definition in the matter of attack and release; to set a march tempo at the beginning and to keep it intact at all times. This march is about third grade in difficulty and should be given the rugged treatment associated with the sturdy pioneers for whom it is named.

ALLEGRO DI MOLTO

By C. P. E. BACH

Carl Philipp Emanuel Bach was the second son of Johann Sebastian Bach and studied music only with his father. Because of his development along technical lines as well as in the matter of musical form, he is looked upon as sort of a connecting link between the school represented by Handel and his own father, J. S. Bach, and the style which followed later as exemplified by Haydn, Mozart and Beethoven.

Most students are familiar with the popular *Solfeggietto*, but comparatively few are acquainted with the interesting sonatas composed for the harpsichord by Carl Philipp Emanuel Bach.

The fragment here given is of especial interest and is edited by Louise Robyn, a well known figure in music education. Miss Robyn has been most careful in the matter of editing; phrasing, pedaling, fingering and dynamics are all clearly indicated. One needs but follow the markings to approximate very closely the interpretation intended. This number will be found a welcome change from the works of J. S. Bach, which, unfortunately, are abused more often than used, by well meaning but uninformed teachers.

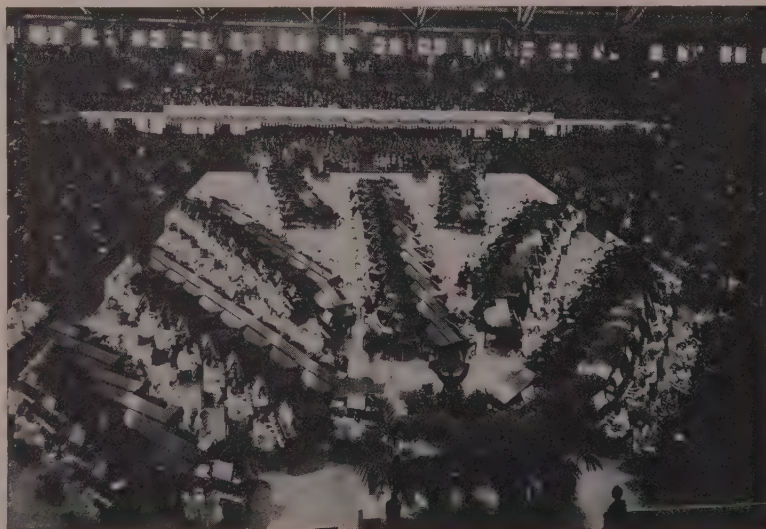
VALSE IN B MINOR

By FREDERIC CHOPIN

This lovely waltz in B minor reflects all the sorrow of a long suffering Poland. Even in the dance forms, Chopin never quite forgot the suppression of his beloved country. A note of sadness and melancholy underlies the surface in the most brilliant of his passages.

In the performance of this waltz it is effective to dwell a bit on the accented F-sharps scattered throughout the first section. Follow the phrasing exactly as

(Continued on Page 542)



2750 NIMBLE FINGERS

Two hundred and seventy-five pianists played one hundred and fifty pianos, on May 1st, at the Indiana Piano Festival at Indianapolis. Two hundred and fifty students played in duet form at one hundred and twenty-five pianos and twenty-five artists played solo at twenty-five pianos, in one grand ensemble. The event brought together fifteen hundred pianists from all parts of the state; it was sponsored by the Wilking Foundation of Indianapolis; and the pianos were furnished through the courtesy of The Wurlitzer Company.



THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Ear Training and Rote Teaching

(1) Ear training was not included in my piano studies, as a beginner. I am now seventeen. Is it too late to derive any benefit from such a study and, if not, just how would one proceed?

(2) Also, I am planning to teach my small brother to play the piano. Naturally I want him to have everything that I did not get as a beginner. Just what procedure should one use in teaching a youngster to play by rote, as it is called? I shall appreciate any information which you can give me.—M. W., Missouri.

1. Most certainly you will progress faster in music if you put yourself through a good stiff "course of sprouts" in ear training. This is difficult to do without a teacher; but you might find some other student who is willing to take turns with you at "being teacher." In this way you not only could be of mutual help to each other, but also would be much more likely to keep up your enthusiasm and perseverance for regular work periods. For such a self-service course I recommend "Practical Music Theory (Melody Writing and Ear Training)," by Dickey and French, and "The Fundamentals of Musicianship," by Smith and Krone.

2. All modern methods advocate rote teaching for young children. You might examine "Music Play for Every Day," "The First Period at the Piano," by Kammerer; "Singing and Playing." All the books mentioned may be procured through the publishers of THE ETUDE.

Czerny in Progression

I would be grateful to you to tell me in what course I can study these books by Czerny: "Op. 139, 100 Progressive Studies"; "Op. 269, Exercises in Passage-playing"; "Op. 299, The School of Velocity."—M. J. A., Cuba.

Czerny exercises can profitably be used with any course or method. The difficulty, however, is in choosing from the tremendous amount of Czerny material, those studies which will give you the quickest and most concentrated technical help. To spare your time and energy I recommend the Czerny-Liebling "Selected Studies"; Volume I would probably be your best.

How to Trill

I am a seventh grade student, but find trilling very difficult. Would you suggest some study that would help?—L. S., West Virginia.

"The Study of the Trill," by J. F. Cooke (ETUDE Musical Booklet Library), is the most concise and practical pamphlet I know. I warmly recommend it to you, and to the many other sufferers from "Trillophobia."

More Modern Method

One of my pupils has almost completed "The Modern Method for the Piano," Vol. I. I would like to know what method I could use next that would be more up to date.

I know improvements are always being made in the teaching of music, and I would like to use the latest and best method.—L. M. S., New York.

Good for you! There are so many more up to date, inspiring piano courses than the old standby you mention that I am glad you are filled with "an holy discontent" and want to try more modern methods. How about examining the W.

S. B. Mathews' "Standard Graded Course, Vol. II"; "The Second Year at the Piano," by John M. Williams; or "Keyboard Secrets," by Dorothy Gaynor Blake, or "First Classics and Foundation Harmony," by Mary Bacon Mason?

Freedom and Independence

(1) In Chopin's *Prelude in A major, Op. 28, No. 7*, how is the chord A-sharp, C-sharp, E, A-sharp, C-sharp in the right hand played? My hand cannot play the whole chord at once.

(2) In the December, 1936 issue of THE ETUDE, you denounced "key-bedding" and the "variety of exercise in which the pupil holds down one or more inner fingers while the others struggle vainly to attain freedom and independence." Are the Hanon exercises, holding down the thumb while the other fingers play, in the above category?—V. P., North Carolina.

(1) This chord, usually rolled (arpeggiated) and held slightly longer than indicated, may be played in either of the following ways:



(2) That answer stirred up a hornet's nest! The letters denouncing me for condemning such exercises are still swarming in. When the attack lightens I shall prod the nest again! I see no objection to holding down an outside finger while the others struggle for freedom; but I would not advise practicing such exercises longer than a few minutes a day. And be sure to depress the key as lightly as possible.

Knowing Note Names

Recently I met several pupils in about second grade who know the notes or groups of notes on the page in connection with the piano keys, but who do not recognize their names at sight. In my previous work with beginners, I have always taught and drilled on names; then as they advance they read the music naturally. What means would you suggest with such pupils in order that they may be able to read music intelligently?—Sister C., South Dakota.

In teaching reading it is often unnecessary to teach the name of each note on the staff as it is played on the piano. Sometimes, however, this approach causes sloppiness and uncertainty; in such cases try one of the familiar note spelling books like Sutor's or Bilbro's.

Speed in Scales

I am majoring in piano at a junior college and am a sophomore this year. I am doing good work in all of my music except in my scales. All the trouble that I have with these is that I cannot get enough speed. I am perfectly comfortable and play with ease at a moderate speed, but I cannot get my fingers to go any faster. What is your advice on this subject?—B. B. J., North Carolina.

I am writing to you for advice as to how I can strengthen my right hand in playing scales. My left hand is much stronger and faster.—J. F. K., New York.

Try practicing for one month, fifteen minutes daily, two scales, an easy one—B major, and a hard one—C major. Work at these at first with the weaker hand only, and in "impulses" thus:

B, C-sharp, D-sharp

1, 2, 3

played first very slowly, loudly and re-

laxedly; then after a pause, play the group lightly and *prestissimo*; then do the same with

E, F-sharp, G-sharp, A-sharp

1, 2, 3, 4

Do this all over the piano. Now put the groups together, first very slowly; then, before playing them *presto* (1, 2, 3, 1, 2, 3, 4) think of the first note, B, and the last A-sharp; now play, letting your arm bound down lightly on the first tone and up and into your lap at the last; be sure to play the entire note group with a light "zip," and always lightning fast. After playing each group, short or long, ascending, go through the same formula descending (D-sharp, C-sharp, B, and so on). You will find that by intelligently combining the various group patterns of the scales, and by gradually increasing the amount of tone in your impulses, you will soon have a smooth, fast scale with plenty of endurance.

For other rapid scale helps see this column in THE ETUDE of July, 1936, and April, 1937.

Sight Reading Again

I have a lot of trouble with my reading, and am not able to read ahead of where I am playing. I cannot find the keys without watching my hands, and I lose the tempo and break the rhythm every time this happens. How can I become able to read ahead, and how can I speed up my reading?—N. F., Illinois.

How fortunate it is that human beings are blessed with such a wide diversity of gifts! Some take naturally to mathematics, others to mechanics, some to languages, others to the arts. Talents vary almost as widely in the restricted field of piano playing; certain students possess keen ears or absolute pitch, others show marked aptitude for tone production, finger technic or octaves. Sight playing, too, is a talent. I contend that good readers are born, and can seldom be made. It is true that regular intelligent practice over a period of years will improve anyone's reading fluency, but persons without the instinctive ability to look far enough ahead, taking in masses or lines of notes, transferring these instantly to their proper place on the keyboard (a most complicated process) will never attain the confidence and facility possessed by those who have the natural sight player's knack.

Then too, physicians assure me that defects of vision prevent many people from reading rapidly more than one narrow, horizontal line of print or music; therefore they cannot, at a glance, take in note clusters extending over so much as two staves.

However, do not let this discourage you from regular, careful reading practice, for you can certainly "step up" your sight playing. If you will examine this column in the April, and June issues of 1937, you will find suggestions which I am sure, will help you to become a better reader.

Pupil With Poor Vision

I have a son seven years of age, partially blind, who is very gifted musically. For the past year I have been teaching him little pieces from THE ETUDE, such as *Climbing the Hill, Song of the Willow, and Moonlight on the Prairie*. I have taught these by rote as he does not see well enough to read music from the printed page. He learns very easily

and has the unusual ability of absolute pitch.

Do you know of any method or preparatory book especially written for the partially blind which you would advise me to use in teaching him the rudiments of music?—Mrs. A. N., Michigan.

Isn't it fortunate that your boy is blessed with such a good ear? The more thoroughly you train him now to play by ear and to improvise, the quicker he will become a fine pianist and musician. As part of his daily practice routine let him imitate (on the piano) phrases of good but simple music which you play for him, or, which he hears on the phonograph; put him through any of the well known courses in ear training and keyboard harmony; give him short technical exercises and chords which skip all over the keyboard; use any up to date instruction book, teaching him "stacks" of material by rote.

Then, as soon as possible let him learn the Braille system of musical notation. I know of no course written for persons with poor vision, but you may possibly find an instruction book in Braille. For information concerning the Braille system, address—The Congressional Library, Washington, D. C., or your State Institution for the Blind. The public library of any town or city will be able to secure the Braille music for you.

Playing by Weight

The mother of one of my piano pupils asked me about playing by "weight." She seems to think this would help the child to put more expression into her playing. Can you explain what she means by "weight"? I was not taught by this method and have talked it over with other teachers, and they do not know about it either. Is this something new or is it just a new name for a common method?—D. V. M., California.

All good modern piano playing makes constant use of weight from the hand, forearm, full arm and whole body. That the application of the simple principles of weight is so much misunderstood is due chiefly to the smoke screen of murky terminology used by persons who have not learned how to apply these principles for themselves. As a result they turn the whole weight question into an abstruse highly complicated subject, whose secrets (according to them) have been disclosed to only a favored few.

Your pupil's mother is quite right in saying that the proper use of weight makes playing more expressive. Children need not have the small, pale tone generally associated with them. Not at all! This pinched quality is only the result of the poor dears pushing, struggling and hitting so futilely to make up for the weight which their teachers do not show them how to apply naturally and economically.

You will find a simple exposition of weight in "The Child's First Steps" by Tobias Matthay, which I advise you to study carefully. Also, the "Teachers Manual of Playing the Piano" (a rote system of study) by Maier-Corzilius, will open your eyes (and ears!) to the possibilities of free arm playing.

Of course, you need a teacher who knows how to impart these principles authoritatively, to watch and to guide you. But if such a person is not available you can at least experiment for yourself. Experiments on your pupils will do you more good than costly lessons with a teacher who has not mastered this subject.

The Charm of Mexico's Popular Music

By Elena Pícazo de Murray and Paul V. Murray

MEXICAN MUSIC, as it exists to-day, springs from two main sources. The first, and perhaps the most fecund, is the people. Though lacking in preparation and ignorant of all technic, they have an undoubted musical intuition, which flowers most notably in their enthusiastic use of the guitar in producing songs and dances of all types. These people sing their loves and their jealousies, their admirations and their spites. Many of their compositions are amateurish, sometimes childish, in their ingenuity. Others, in turn, are roguish and piquant, while still others are tenderly loving or tragically passionate. But nearly always, paradoxical though it may seem, the songs of the Mexican people are faithful reflections of their spiritual life.

The second source of Mexican music is the group of trained composers who have technical preparation. To them the conservatory reveals the mysteries of harmony and composition and familiarizes them with the classics. They know of the daring of Ravel and Debussy; of the romanticism of Chopin; of the mastery of Beethoven; and of the complicated simplicity of Bach. On broadening their horizons, this musical culture directs their energies toward occidental music as a model for, and inspiration of, their compositions. Thus, they ignore the many rich and colorful motifs which are offered by their own land. Nevertheless, under the initiative furnished by Manuel M. Ponce (whose haunting *Estrellita* is so well known in the United States), Mexico's young composers have dedicated themselves to the stylization (*estilizar*) of folk lore themes, because they have just begun to realize that their own popular music furnishes a source of continual inspiration.

These young musicians present the popular songs beautified by the modern art of musical harmonization, in the arrangements they make of compositions which hitherto were either unknown or ignored by them. These songs have been gathered by the musicians, in fruitful trips through different regions of the republic, sometimes at governmental expense.

Mexican music is still very young. In no way could its history be long, since the country itself has not reached maturity. In addition to this, music, as in France, attained a high form of expression later than most other fine arts. Few colonies anywhere, at any time, produce a rich art, literature, or music. This is equally true of Mexico, whose native population, conquered by the Spaniards in the early 16th century, had little chance to develop naturally an indigenous body of music. The passing of Spanish rule in 1821 helped little because of resultant wars and internal upheavals. It is only since the middle years of the last century that Mexican music has become an expression of the varied population of the country. At the same time, it is well to consider the earliest manifestations of music in Mexico and we shall endeavor, therefore, to make a brief sketch of its history, dividing it into *musica aborigena*—aboriginal or native music; *musica mestiza*—mestiza music; and *musica criolla*—creole music. Literally, these meanings are: *Aborigena*, native; *Mestiza*, connoting Mexicans of mixed Spanish and Indian blood; *Creole*, applying to those people of Spanish blood who were born in Mexico, and not to be confused with



MARIACHIS OF JALISCO

A group of Mexican Serenaders, with a closer view of the Mexican Conception of the Harp. A description of this unique musical group is given in the article.

the term "Creole" as often misused in the southern part of the United States.

Aboriginal Music

THE ORIGINAL forms of music known to the first Mexican people must have been the same as those attributed to all music in its primitive state—the singing of songs which consisted of a few modulations of the voice in the manner of emotional exclamations; and dances of the simplest rhythm done with both hands and feet, to the accompaniment of crude percussion instruments.

The principal instruments used by the various indigenous tribes are, with few exceptions, the same. First, the *huchuetl*, a hollow wooden cylinder, which was placed in a vertical position on the ground, its lower end cut in jagged fashion, its upper end covered with a piece of taut leather, so treated that when struck with the hands, it produced a harsh and sonorous sound like a drum. Next, the *tlapitzalli*, a small flute

made of baked clay, that was played by covering and uncovering holes on the side of the instrument, while the thumbs were applied to two openings on the under surface. These movements produced the five sounds of the Indian scale. This pentaphonic scale, similar to the Chinese, is characteristic of all preconquest music and corresponds to the sounds of C, D, E, G, and A. Lastly, the *teponastli*, a hollow instrument carved from wood or stone, cylindrical in form, and having two loose "tongues" in the upper surface. These "tongues" were struck with two sticks, covered with *ulli*, a primitive form of Mexican rubber. The tongues originally produced an interval of a fifth, which was known to almost all primitive peoples. Little by little the form of the *teponastli* gained more importance, with the consequence that uniformity of sound was sacrificed in favor of varied and fanciful structure. Those *teponastlis* attributed to later civilizations produced all sorts of

intervals, from the semitone to the seventh, tenth, and even eleventh.

In connection with the history of this instrument, a legend tells that in the Great Temple of Tenochtitlán (the Aztec name for Mexico City) there was a great *teponastli* whose sonorous sounds were heard only at the time warriors departed for the battlefield. These sounds had the magic power of bringing the warriors back victorious and covered with glory. Tepozteco, a young and ambitious ruler of Tepoztlán, a kingdom close to Tenochtitlán, heard of the existence and power of the instrument and planned to steal it. Seeing it was impossible to secure the drum by armed force, he had recourse to audacity. Disguised, he went to Tenochtitlán; there he waited with patience and perseverance until he was able to steal the prize. He fled at once to his kingdom, where the instrument, with great pomp and joyous ceremony, was placed in the main temple. Under its magic power the young king undertook wars, conquered peoples, increased his lands and treasures, and aroused fear in the neighboring tribes. The precious object stayed in his possession until the coming of the Spaniards in 1519, when it mysteriously disappeared. This lamentable loss was mourned during four centuries and, strangely enough, the *teponastli* was found only three years ago in a state of perfect preservation. It had been buried in the ground and was uncovered by an archeological expedition. The beautiful figures that ornament it represent Tonatiuh, the sun god, kneeling and adoring Huitzilopochtli, the war god. Some old Indians say that the ancient *teponastli* may still retain its magic power and that some day it may send forth the sons of Mexico to new victories and great conquests.

The dances accompanied by modulations of the voice and the rhythm produced by the instruments, were always profoundly symbolical. To accentuate the rhythm of their movements, the dancers adorned themselves with cleverly devised objects, such as those worn in the "Dance of the Deer," one of the few ancient rituals preserved almost intact, as performed by the Yaqui Indians. In this dance, the Indian that impersonates the deer is naked from the waist up, wears a deerhead mask over his face, and wraps the lower part of his body in a *reboso* or shawl. He hangs deer hooves all around his waist, and his ankles are encircled with butterfly cocoons half-filled with hard earthen particles taken from ant hills. The slightest movement causes his waist ornaments and ankle bracelets to reproduce the soft footfall of a deer treading on dry leaves.

We know that the music of the ancient Mexicans was concerned chiefly with their mythical gods and warlike customs. But it is certain that, in the periods of greater development, the most important epochs of man's life were sung, that is, the joy of birth, the magic of love, and the tragedy of death. So far as we know, nothing remains of their written music. Not so with their poetry, because there are preserved some of their poems, written in the native language and set to music by the Spanish missionaries. The preconquest origin of such material is ascertained with more or less accuracy, but it is fairly certain that the song poems were sung at the profane festivities.

(Continued on Page 546)



THE PALACE OF FINE ARTS

This magnificent building houses the National Theater of Mexico City, where Mexico entertains Visiting Artists and Orchestras. Here, too, her Composers Fashion Songs which have in recent years begun to reflect the great body of Native Melodies which are one of Mexico's Priceless Treasures.

FASCINATING PIECES FOR THE MUSICAL HOME

STEPPING OUT

WILMOT LEMONT

Grade 4.

In march time M.M. ♩ = 126

The musical score for "Stepping Out" is written for piano and bass. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "In march time M.M. ♩ = 126". The score includes various musical notations such as dynamics (f, mf, ff, cresc., p), articulation (Ped. simile), and fingerings. The piece concludes with a "D.S. al Fine" marking.

COLETTE

A gay little piece with individuality and charm. It should be played in bouyant style. Grade 3½.

Allegretto giocoso M.M. ♩ = 120

CHARLES E. OVERHOLT

The musical score for 'COLETTE' is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto giocoso' with a metronome marking of 120 beats per minute. The score is divided into systems, with measure numbers 10, 15, 20, 25, 30, and 35 indicated. The piece includes various musical notations such as triplets, slurs, and dynamic markings like *mp* (mezzo-piano), *cresc.* (crescendo), *mf* (mezzo-forte), *poco più legato*, *Fine*, *simile*, and *Poco meno mosso*. The final measure is marked with a *p* (piano) dynamic.

First system of the musical score for 'Twilight Melody'. It consists of two staves. The upper staff features a melodic line with various fingerings (1, 3, 1, 2, 3, 4, 5, 3, 1, 2, 4, 2, 1, 3, 1, 2, 2, 1, 1, 5, 3) and articulations like *p* and *cresc.*. The lower staff provides harmonic support with chords and single notes. The system concludes with a *D.C.* (Da Capo) instruction.

Grade 3.

TWILIGHT MELODY

ARTHUR L. BROWN, Op. 104

Moderato grazioso M.M. $\text{♩} = 116$

Second system of the musical score. It continues the piece with two staves. The upper staff includes fingerings (1, 5, 3, 3, 4, 1, 3, 1, 5, 1, 4, 5, 1, 5, 5, 2, 1, 5, 4, 3, 1, 4, 5) and dynamics like *mf* and *legato sempre*. The lower staff has fingerings (1, 2, 4, 5) and a *Fine* marking. The system is divided into measures 10, 15, 20, 25, 30, 35, and 40. It includes a *TRIO* section starting at measure 30, marked *Meno mosso* and *l.h.* (left hand). The *TRIO* section features a *p* (piano) melody marked *melodia marcato* in the right hand (*r.h.*). The system concludes with a *D.C.* (Da Capo) instruction.

PEACE AT EVENTIDE

W. LAUTENSCHLAEGER, Op. 105, No. 3

Moderato con moto M.M. ♩ = 72

quasi legato

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato con moto' with a metronome marking of ♩ = 72. The piece is in a single system of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The piece includes several measures of rests, indicated by '8' or '10' below the staff. The piece concludes with a 'Fine' marking at measure 40 and a 'D.S.' (Da Segno) instruction at the end.

HOMAGE TO COUPERIN

LITTLE GAVOTTE

A very adroitly written tribute to "*The French Bach*," François Couperin, (1668-1733). Remember the fact that no instruments in Couperin's day had sustaining pedals and therefore the staccato notes should be carefully observed to simulate the effect of the harpsichord.

Grade 3. Allegretto M. M. ♩ = 152

RENÉ L. BECKER, Op. 71

The musical score is presented in a standard format with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 152. The piece is in 3/4 time. The score includes various musical notations such as slurs, fingerings, and dynamics. The piece is divided into measures, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated. The piece concludes with a 'D.C.' (Da Capo) instruction.

ISLE OF DREAMS

Tempo di Valse M.M. ♩ = 132
molto espressivo

CHARLES HUERTER

The musical score for "Isle of Dreams" is written for piano. It begins with a tempo marking of "Tempo di Valse M.M. ♩ = 132" and a dynamic of "molto espressivo". The key signature has two flats (B-flat major). The score is divided into systems of two staves each. Measure numbers 1, 10, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated. Dynamics include *p*, *mf*, *f*, *cresc.*, *rit.*, *a tempo*, and *ten.*. Articulations include *pizz.*, *col Pedale*, and *l.h.*. The piece concludes with a *Fine* marking.

PIONEER MARCH

Grade 3½.

HENRY S. SAWYER

March time M.M. ♩ = 120

The musical score for "Pioneer March" is written for piano in 4/4 time, marked "March time M.M. ♩ = 120". The key signature has one flat (B-flat). The score is written for piano, with treble and bass staves. Dynamics include *mf*, *f*, and *ff*. The score includes various musical notations such as slurs, ties, and fingerings. The score is divided into measures, with measure numbers 10, 15, 20, and 25 indicated. The score ends with a "D.C." (Da Capo) instruction.

MASTER WORKS

ALLEGRO DI MOLTO

Carl Philipp Emanuel Bach, the second son of Johann Sebastian Bach, was born at Weimar, March 8, 1714. His only teacher in music was his father. Because of the technic he developed and music he wrote for the piano, he is regarded as the father of modern pianoforte playing. He originated the sonata and symphony musical forms, which were later perfected by Haydn (1732-1809), Mozart (1756-1791) and Beethoven (1770-1827).

Edited by Louise Robyn

CARL PHILIPP EMANUEL BACH

Grade 5. M. M. ♩ = 144

(1714-1788)

The musical score is written for piano and consists of 20 measures. It is in G major (one sharp) and 2/4 time. The tempo is marked 'ALLEGRO DI MOLTO'. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *decr.* (decrescendo), *ten.* (tenuto), *sf* (sforzando), and *ff* (fortissimo). There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The left hand features octave stretches, with notes in parentheses indicating which may be omitted by young players. The score is divided into measures by bar lines, with some measures containing multiple beams for sixteenth notes. The key signature has one sharp (F#).

*The octave stretches in the left hand may be omitted by young players. These are indicated by the notes enclosed in parenthesis.

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various musical notations such as *f*, *p*, *cresc.*, *ff*, *subito*, *ten.*, and *Red.*. Fingerings are indicated by numbers 1-5. The score is divided into measures by bar lines, with some measures containing asterisks (*). The key signature is B-flat major (two flats). The tempo is marked 25, 30, 35, 40, 45, and 50. The score is written for the right hand (treble clef) and left hand (bass clef).

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various musical notations such as *f*, *p*, *cresc.*, *ff*, *subito*, *ten.*, and *Red.*. Fingerings are indicated by numbers 1-5. The score is divided into measures by bar lines, with some measures containing asterisks (*). The key signature is B-flat major (two flats). The tempo is marked 25, 30, 35, 40, 45, and 50. The score is written for the right hand (treble clef) and left hand (bass clef).

VALSE POSTHUMOUS

This is the second of two especially charming valse by Chopin. De Pachmann, whom James G. Huneker called the "Chopinzee," once said to the editor about this waltz, "Look out for the stars," and by stars he meant the accented notes which he made ring out like bells. Try it and you will be surprised with the effect.

FR. CHOPIN, Op. 69, No. 2

Grade 4.

Moderato M.M. ♩ = 152

The musical score is written for piano and consists of 55 measures. It is divided into two systems of three staves each. The first system (measures 1-15) starts with a piano (p) dynamic and includes markings for "Moderato M.M. ♩ = 152", "p", "cresc.", "f", "poco rit.", "dim.", and "p a". The second system (measures 16-30) includes "tempo", "p", "cresc.", "f", "poco rit.", "dim.", and "rit.". The third system (measures 31-45) includes "con anima", "a tempo", "p", "cresc.", "f", "poco rit.", "dim.", and "rit.". The fourth system (measures 46-55) includes "a tempo", "p dolcissimo", "cresc.", "poco rit.", "f", "dim.", "rit.", and "dolce". The score features various fingerings, slurs, and dynamic markings throughout.

a tempo *cresc.* 60 *f* *poco rit.* *dim.* 65 *Fine* *p*

mf dolce 70 *leggiere*

75 *cresc.* 80 *f* *dim.*

mf 85

più f 90 *dim.* 95 *p cresc.*

f 100 *dim.* 105

p 110 *poco rit.* *dim.* *D. S. %*

THROUGH A PRIMROSE DELL

ALFRED J. HYATT

CHARLES GILBERT SPROSS

Con spirito

f

1. A wood - land path through a prim - - - rose dell Gay with
 2. That wood - land path with its prim - - - rose gold In the

gath - 'ring - green of Spring; And youth with a tale in the
 Spring year by year of is fair; And the sto - ry to tell is a -

ten. heart to tell, And a song on the lips to sing. Heigh -
 gain re - told, For 'tis ev - er a new one there. Heigh -

a tempo ho, heigh - ho, heigh - ho, heigh - ho, With a song on the lips to sing! Heigh -
 ho, heigh - ho, heigh - ho, heigh - ho, For 'tis ev - er a new one there; Heigh -

ho! heigh - ho! heigh - ho! heigh - ho! With a song on the lips to sing! there.
 ho! heigh - ho! heigh - ho! heigh - ho! It is ev - er a new one

The musical score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment features a prominent triplet pattern in the right hand, often moving up and down the scale. The vocal line includes two verses and a chorus. The score includes dynamic markings such as *f* (forte) and *ten.* (tension), and tempo markings like *Con spirito*, *a tempo*, and *rall.* (rallentando). The piece concludes with a double bar line and repeat signs.

JESUS, STRETCH THY HAND TO ME

CHAS. F. H. MILLS

J. FRANK FRYSDINGER

Andante

§

1. Jes - us, stretch Thy hand to me, Grasp my hand in
3. Not for death would I pre-pare, But for life to -

pp

rit.

p a tempo

f

rit.

a tempo

Thine.
day.

Lead me gent - ly now with Thee,
Liy - ing now be - yond com - pare,

In Thy paths di - vine,
Sing - ing life's sweet lay,

Lone the way which
Joy in ev - 'ry

f

rit.

a tempo

After 1st
Verse

I have trod, Bar - ren of Thy grace,
con - quer'd trial, With Thy help at hand,

Hope - less paths, with - out a God, Rug - ged, harsh and base.
Guid - ing me a - long life's aisle, To Thy glo - rious

cresc.

f

rit.

declamando

rit.

2. Thou hast bent a — stubborn will, Stub-born as the steel, Yields my soul to Thee, and still Slow - ly bend - ing, kneel.

f a tempo

rit.

Tempo I

Here up - on my knees I pray; Lord, keep me to - day, Take my hand, yea, guide my feet, And

rit.

D. S. § After 3d Verse

keep - me pure and sweet. *a tempo*

land.

mf

rit.

a tempo

rall.

AFTERNOON

Valse moderato

CLEO ALLEN HIBBS

VIOLIN

PIANO

mp

p

mp

3

2

rit.

rit.

a tempo

a tempo

3

2

Last time to Coda

mf Faster

mf Faster

tr

rit.

a tempo

accel.

rit.

a tempo

accel.

D.S. %

CODA

rall.

rall.

Sw. Strings, Oboe, Vox Humana.
Gt. Soft 8'
Ped. Soft 16'
Sw. to Ped.

AIR FOR G STRING

J. S. BACH

Trans. for Organ by Gordon Balch Nevin

Lento tranquillo M.M. $\text{♩} = 48$

molto espressivo

Manuals

Pedal

Sw. *mp*

Gt. *p*

alla pizzicato

tempo ad lib.

mf *p cresc.* *mf dim.* *p*

cresc. *poco a poco* *mf*

f *dim.* *poco rit.* *molto rit.* *p*

SUNFLOWER DANCE

Arr. by Preston Ware Orem

SECONDO

Allegretto M. M. ♩ = 120

W. E. Mac CLYMONT, Op. 11, No. 1

The musical score is written for a piano and is in 4/4 time. It consists of six systems of music. The first system starts with a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first system has a treble staff and a bass staff. The treble staff has a melody with triplets and slurs. The bass staff has a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex melody with slurs and triplets. The fourth system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The fifth system features a treble staff with a melody and a bass staff with a harmonic accompaniment. The sixth system concludes the piece with a final chord. Dynamics include *mf*, *p*, *sf*, and *f*. The score is written for a piano and is in 4/4 time.

SUNFLOWER DANCE

Arr. by Preston Ware Orem

PRIMO

W. E. MacCLYMONT, Op. 11, No. 1

Allegretto M.M. ♩ = 120

The musical score for "Sunflower Dance" is written for a single melodic line (PRIMO) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Allegretto M.M. ♩ = 120". The score consists of 24 measures, organized into 10 systems of grand staves. The music features intricate fingerings, slurs, and dynamic markings such as *f*, *p*, *sf*, and *p*. The score is written for a single melodic line (PRIMO) and a piano accompaniment.

SECONDO

TRIO

First system of musical notation for the Trio section, measures 1-4. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melody with accents and dynamic markings *mf* and *p*. The lower staff provides a harmonic accompaniment.

Second system of musical notation for the Trio section, measures 5-8. The upper staff continues the melodic line with accents and dynamic markings *p* and *mf*. The lower staff maintains the accompaniment.

Third system of musical notation for the Trio section, measures 9-12. The upper staff includes a trill marked '23 tr' and dynamic markings *mf* and *ff*. The lower staff features a triplet of eighth notes in measure 11.

Fourth system of musical notation for the Trio section, measures 13-16. The upper staff continues with the trill and dynamic markings *f* and *ff*. The lower staff provides a steady accompaniment.

Fifth system of musical notation for the Trio section, measures 17-20. The upper staff features a melody with accents and dynamic markings *f* and *p*. The lower staff continues the accompaniment.

Sixth system of musical notation for the Trio section, measures 21-24. The upper staff includes a trill marked '23 tr' and dynamic markings *p* and *f*. The lower staff provides the accompaniment.

Seventh system of musical notation for the Trio section, measures 25-28. The upper staff features a trill marked '23 tr' and dynamic markings *mf* and *sf*. The lower staff includes a triplet of eighth notes in measure 27.

PRIMO

TRIO

This page of musical notation is for a piano trio, featuring a TRIO section and a PRIMO section. The notation is written for three staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The TRIO section begins with a dynamic marking of *mf* and continues with a series of eighth-note patterns. The PRIMO section follows, marked with a dynamic of *p*, and includes more complex rhythmic patterns and dynamic changes such as *mf*, *ff*, and *sf*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *p*, *ff*, and *sf*. The page is numbered 8 at the top left and 32 at the bottom left.

Secondo

PROGRESSIVE MUSIC FOR STRING QUARTET



Harmonized and Arr. by
Ladislav Kun

OLD FOLKS AT HOME

SWANEE RIVER

STEPHEN C. FOSTER

1st VIOLIN

Musical score for the 1st Violin part of 'Old Folks at Home'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff begins with a piano (*p*) dynamic and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second and third staves continue the melodic line with various phrasing slurs and a piano (*p*) dynamic. The fourth staff features a melodic line with a piano (*p*) dynamic. The fifth staff is labeled 'Melody' and includes dynamics of *f*, *rit.*, and *ff*.

OLD FOLKS AT HOME

SWANEE RIVER

STEPHEN C. FOSTER

2nd VIOLIN

Musical score for the 2nd Violin part of 'Old Folks at Home'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff begins with a piano (*p*) dynamic and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second and third staves continue the melodic line with various phrasing slurs and a piano (*p*) dynamic. The fourth staff features a melodic line with a piano (*p*) dynamic. The fifth staff is labeled 'Melody' and includes dynamics of *f*, *rit.*, and *ff*.

OLD FOLKS AT HOME

SWANEE RIVER

STEPHEN C. FOSTER

VIOLA

Violino

p

p

mf

mf

f *rit.* *ff*

Melody

1 2

OLD FOLKS AT HOME

SWANEE RIVER

STEPHEN C. FOSTER

CELLO

p

p

p

p

1

f *rit.* *ff*

1 2

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Story:

THE ELEPHANT'S JOKE

An elephant is dancing in a circus performance. He dances for the people for quite some time. Then he decides to play a joke. He lifts up his trunk and squirts water on all of the audience! The people all run out. Then the elephant dances a little more by himself. Grade 2.

Clumsily M.M. ♩ = 72

EDNA-MAE BURNAM

Elephant dancing.

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Grade 2½.

DANCE OF THE DUTCH DOLL

GUSTAV KLEMM

Steady, well-marked rhythm M.M. ♩ = 126

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First system of musical notation for 'HOLIDAY'. It includes two systems of grand staves. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). The second system ends with a 'D.C.' (Da Capo) instruction.

Coda section of the musical score. It is a single system of a grand staff with measures 21 through 25. It begins with a Coda symbol (a circle with a cross). Dynamics include 'f' (forte). The section ends with a final chord.

Grade 2½.

Allegro M.M. ♩ = 96

HOLIDAY

ELLA KETTERER

Second system of musical notation for 'HOLIDAY'. It consists of five systems of grand staves. The first system has measures 1 through 10, the second 11 through 20, the third 21 through 30, the fourth 31 through 40, and the fifth 41 through 50. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include 'f' (forte), 'mf' (mezzo-forte), and 'p' (piano). The section ends with a 'D.C.' (Da Capo) instruction.

THE ROBINS' TEA

Grade 1. Moderato M.M. ♩ = 120

LOUISE E. STAIRS

mf There's a nest of ba-by Rob-ins High up in our ap-ple tree; And I of-ten sit and watch them Hav-ing an-gle-worms for tea. Moth-er Rob-in comes and three bills fly o-pen wide; But I nev-er join them as I feel quite queer in-side.

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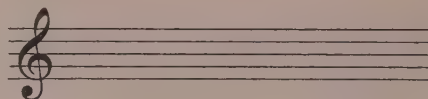
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To the pupil:

OUR NEW CAR

After you have started learning the piece, do these things:

1. Write here _____ how many times in the piece the auto-horn is sounded.
2. How many times on Saturday did you hear this kind of a horn on the streets? _____
3. Copy here the horn call, from the second measure, treble clef.



HOPE KAMMERER

4. Judging from the expression mark in the Coda, would you think the Automobile, at the end, drives nearer or moves farther away? _____

Grade 2. Allegro M.M. ♩ = 76

f Toot-ing the horn, toot-ing the horn; Here we go driv-ing to mar-ket; Toot-ing the horn, toot-ing the horn; Here we go rid-ing a-long. *mf* La, la, la, la, Click-et-y clack-et-y all the way; La, la, la, la; What do you think of our song? *f* CODA *p*

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PIANO ACCORDION DEPARTMENT

Facts About Playing the Piano Accordion

By Pietro Deiro

THE LESSONS we learn most forcibly in life are those which are impressed upon our minds by some important incident of either a very pleasant or an unpleasant nature. And this thought recalls an Englishman to whom I am indebted for the exhaustive study made of the manipulation of the bellows of an accordion.

The incident happened during a concert tour. While we waited back stage for my entrance, this British friend was overheard to say that he thought the accordion to be a jolly fine instrument, but he disliked having to watch the bellows being "pumped." Then and there I resolved to pay particular attention to the easy manipulation of the bellows; for certainly, one does not want to give the impression of "pumping."

A singer learns to breathe properly during the early stages of his training. A violinist closely follows all rules for the correct use of the bow. An accordionist, likewise, should concentrate carefully upon the study of the manipulation of the bellows, for therein lies the secret of interpretation.

Simple five finger exercises provide excellent practice material for the control of the bellows. Select a group of any ten exercises and, with a red pencil conveniently nearby, begin to play them with closed bellows and see how many measures can be played with the outward action of the bellows, before the air is exhausted. A red check may be placed on the music, at the last measure before the reversal. On the return action, the effort is made to play the same number of measures as on the outward action. Probably this cannot be done at first, but continued practice will make it possible. The reason most accordionists cannot conserve air on the closing action is because they close the bellows too rapidly. Only the slightest pressure is needed. On the outward action, the bellows are not really pulled out, as some may think. If the accordion is in the correct playing position, the bellows automatically fall against the palm of the left hand as they open. After ascertaining the number of measures that can be played on both outward and closing actions, the student should try to increase this number, making a new check mark each time the number changes.

Control the "Breath"

THE BELLWS should not be jerked. The effect is as bad as though a singer were rendering a beautiful aria and someone suddenly slapped him on the back. The singer would probably gasp, catch his breath and try to continue. That is what is heard if the bellows are jerked.

There is a great similarity between the production of tones by a singer and upon the accordion. The air passing through the reeds is like the breath of the singer passing through the vocal chords. The element of breath control enters into both and, just as a singer must develop a well controlled breathing apparatus, if he wishes to produce a beautiful and well rounded tone, so the accordionist also is urged to master the control of the bellows, that he may be able to produce perfect tonal shading.

When practicing a new selection, it is advisable to sing it through several times before playing it. All markings for tonal shading and phrasing should be observed; and it should be played as it was sung. The bellows should be always reversed between phrases and not in the middle of a phrase.

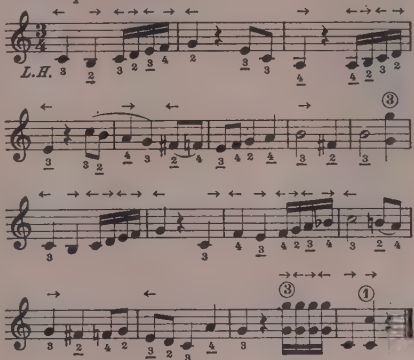
An interesting way of noting progress in ease of bellows manipulation is to ask

a member of the family to listen in an adjoining room, on a wager that he cannot tell when the bellows are reversed. The wager may be frequently lost; but the practice gained by this little game will, in the end, produce a winner.

The practice recommended on the simple five finger exercises will teach one to conserve the air for playing long phrases. Let us now go to the other extreme and practice exercises where the bellows are constantly reversed.

Ex. 1

Tempo di Polacca

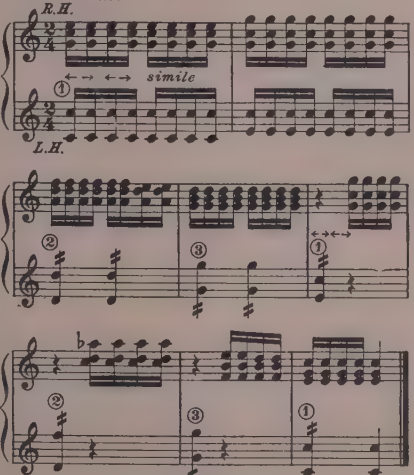


A careful study of Exercise 1 will supply practice of a two-fold nature. It helps in the mastery of both the basses and the bellows. The arrows pointing to the left indicate the outward action of the bellows, while those pointing to the right indicate the closing action.

The beginning is made with the bellows closed. Due to constant reversals, the bellows will never be opened far.

Ex. 2

Moderato



Exercise 2 is a chord study and is marked to indicate reversal of the bellows on each sixteenth note. Let us remember that all keys, which are depressed at the time the bellows are reversed, automatically repeat without being played again. By referring to the first measure, we observe that, after the first bass and right hand chord have been played, the fingers continue to depress the same buttons and keys through the entire measure and all tones are automatically repeated without the keys being struck again.

These exercises are given as preliminary study for the mastery of the bellows shake, the only system by which rapidly repeated notes can be distinctly executed.

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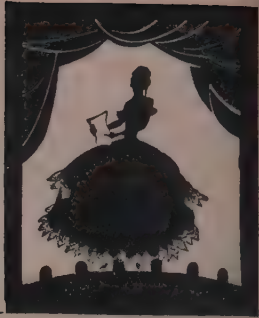
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On the Development of the Vowel

By Grace Jarnagin Grove

TRUE VOWEL selection is the basis of all intelligible speech. For that reason, vowel favoritism, vowel prejudice or vowel slovenliness can have no legitimate place in the words of song. Song must, indeed, submit to a vowel censorship fully as rigid as that applied to the vocalise. It must be governed by verbal taboos parallel to those tonal taboos which give to that vocalise its exact vowel standard. Only thus may vocalise and song concur; only thus may lyric speech gain intelligible and vital performance. A song in which vocalise vowels are favored; legitimate verbal vowels, rejected; colloquial vowels, lazily accepted—must also be a song whose words are meaningless and dead.

The vocalise, of course, provides the initial curriculum of the song. However, only in its specific (that is, verbal) application to that song can the vocalise justify its own laborious development. Only through that application can song itself attain to the tonal perfection of its vowels. However, song demands something more than this mere *tonal* excellence. It demands, in fact, the verbal significance of those vowels in words. Song is thus made up of two equally collaborative elements—the tone and the word. Neither of these elements can be safely sacrificed, one to the other; both must equally contribute to the artistic success of song.

Vowel Values

WE MAY SAY that the lyric word is a vocal "center." Here, Italian vocalise vowels rub shoulders with slightly inferior verbal vowels—in tonal and verbal equality. Here, the highly cultured *o* and *ah*, forgetting their ancient snobbery, thus fraternize with the humble *uh* and *ih* of English speech. With this broadening of their verbal sense, these vocalise vowels begin themselves to breathe a new and rare vitality. They realize at last that they not only may sing but also may speak. And, furthermore, that they may do so with no sacrifice of their inherent tonal quality.

On the other hand, the verbal vowels (*uh* and *ih*) although still outside the exclusive clique of the vocalise, are able to find in song a free expression of their tonal and verbal rights. They learn, however, that the lyric word imposes certain restrictions: that it forbids lazy or provincial conduct on the part of any of its vowels. To this exaction they willingly conform, even seeking to emulate the tonal graces of their vocalise friends. In so doing, they too discover that their individuality remains unimpaired.

To give verbal vowels the uncompromising verity of intelligible speech, the singer may well seek the coöperation of a wise (and interested) listener. Such a one, detached as he is from the actual mechanics of singing, is best qualified for impersonal judgment. For it is true that the singer's very proximity to his song is apt to make him incapable of a like appraisal.

For the initial test, the singer may select a song whose text is in a language unfamiliar to his critic; or in one which is at least not his native speech. Italian (if it meets this suggestion) is doubtless preferable, not only because of the purity of its vowel formations but also because of the comparative scarcity of its consonants. The listener, with keen attention focused upon each verbal vowel, will record upon paper its exact sound as it reaches his ear.

Before the Court

THE SINGER, in an eventual comparison of this recording with the original song text, may be inclined to doubt its accuracy. He argues that these verbal vowels were mentally conceived in all the tonal perfection of the vocalise. Why then should their verbalization display such persistent defect? However, he finally concedes that "thinking" and "singing" a vowel, while highly collaborative, after all may not be identical processes. That, while "vowel thought" is essential to correct vowel quality, still that "thought" must be reinforced by correct "vowel hearing" as well as by correct lingual performance. In fact, he discovers that only through the close coöperation of these three attributes of singing—mental, aural and lingual—can true vowels become a tonal and verbal certainty.

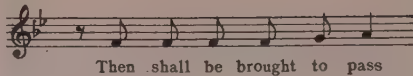
Eventually, this vowel test may be extended through use of an English song. Its completion may now reveal the singer's tonal partiality for the vowels of his Italian vocalise, and at the same time his inherent prejudice against those of his native tongue.

On the other hand, a strange inconsistency has induced him to revert again and again to the distorted vowel idiosyncrasies of his colloquial speech. Thus his English song, while perhaps mildly intelligible, has lacked the vowel fidelity of a faultless lyric style. This problem, however, need not dishearten him; for, fortunately, it is one which may be solved. But its solution lies not in the vocalise. It lies rather in a thoroughly routinized technic of true vowels in words.

To facilitate this technic, the singer may well apply the habit of vowel segregation to the words of his song. Through careful scrutiny of these isolated vowels (vowel verbalises, we may call them) he will eventually develop a keen sense of exact vowel form. In fact, vowel analysis such as this must needs precede any infallible vowel performance. Indeed, until the singer has perfected this, or some other equally efficacious plan, he had best withhold the public performance of his song. Its premature presentation may easily prove a bitter disappointment both to himself and to his critics.

In the following verbalises, words of pure vowel formation have been purposely selected. Thus the added difficulty of the diphthong (compound) vowel has been temporarily avoided. The first figure is from the recitative for alto, *Then shall be brought to pass*, from "The Messiah" by Handel. First, the original form:

Ex. 1

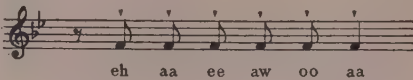


The phonetic structure of the above figure is as follows:

eh aa ee aw oo aa

A monotone treatment of these segregated vowels may well precede use of their authentic setting. It is likewise advisable that this vowel exercise be practiced in a short *staccato* manner. Such a procedure will serve more definitely to outline the individual character of each vowel. In this exercise the verbal vowel *aa* (of the words "shall" and "pass") may have the benefit of a routine which the Italian vocalise withholds. The *staccato* monotone vowel exercise is as follows:

Ex. 2



Next, simple consonants may be introduced into this verbalise. First, labials (such as *m* and *b*); next, dentals (such as *n* and *d*); then a palatal (*k*). Vowels may thus be gently trained to the consonantal contact of words. In these exercises, a *staccato* performance is again suggested; the continued maintenance of a monotone setting. The completed verbalise is as follows:

Ex. 3



meh maa mee maw moo maa
beh baa bee baw boo baa
neh naa nee naw noo naa
deh daa dee daw doo daa
keh kee kee kaw koo kaa

Finally, vowels may be restored to their words, and words to their original melody line. But even yet a persistent *staccato* practice is suggested. Indeed it is only when the verbal vowel is able to speak with the clarity of the vocalise that this *staccato* routine may be safely relaxed.

The following verbalise will illustrate this final step in the establishment of pure vowels in the words, "Then shall be brought to pass," thus:

Ex. 4



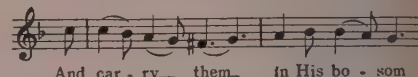
(Th)eh(m) (sh)aa(l) (bee) (br)aw(t) (t)oo (p)aa(ss)

The last step is, of course, the authentic presentation of the phrase, as the *staccato* vowel speech (its purpose served) now gives way to the prescribed style of recitative. If the preceding regimen has been successfully pursued, each vowel will now speak in a precise and intelligible manner. Recitative will indeed justify its name and

purpose: the recitation (declamation) of words upon musical pitch.

A second figure has been selected in order to provide a verbalise in which the two verbal vowels (*uh* and *ih*) may (like *aa*) gain a tonal routine at least suggesting that of the Italian vowel in the vocalise. The vowels of this second figure are again of simple phonetic construction, and therefore easily adaptable to our present plan. The following excerpt is from the aria for alto, *He shall feed His flock* from "The Messiah."

Ex. 5



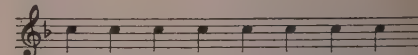
And car-ry them in His bo-som

The vowel content of this phrase is

aa aa-ih eh ih ih oo-uh

In the monotone staccato exercise which follows, the singer will readily understand the expediency of the change in notal values.

Ex. 6



The next step suggests the addition of simple consonants to the above staccato vowel skeleton, thus:

Ex. 7



maa maa mih meh mih mih moo muh
baa baa bih beh bih bih boo buh
naa naa nih neh nih nih noo nuh
daa daa dih deh dih dih doo duh
kaa kaa kih keh kih kih koo kuh

In the exercise which follows, the monotone routine is abandoned. However, a detached vowel performance still persists, even slurred tones receiving a separate, sharp attack. This verbalise results:

Ex. 8



aa aa-aa-ih-ih eh-eh ih ih oo-oo-uh

And now the full restoration of words (as well as of melody line). A short, distinct attack upon each verbal vowel is, however, still suggested. In fact, until the singer is certain that he has entirely fulfilled his vowel purpose, he may well persist in his *staccato* routine. Again (as in the preceding exercise) an individual vowel attack upon slurred tones is expedient. And now the completed verbalise:

Ex. 9



aa(ad) (c)aa-aa (r)ih-ih (th)eh-eh (m)



ih(ad) (h)ih(z) (b)oo-oo(z) u(h)(m)

When vowel accuracy has thus become

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—Lillian Nordica.

definitely established in these words, "And carry them in His bosom," vowels may then discard the artificial aid of the *staccato*. They should now be able to prove the efficacy of their verbalise by an exemplary behavior in words. The singer discovers that not only do his vowels sing with a new clarity, but that, through them, his words now speak also with a new and vital significance.

After some such a series of exercises as the foregoing, the singer will find himself carefully scrutinizing his verbal vowels; as a painter scans the colors upon his palette. Neither favoritism, nor prejudice, nor slovenliness will influence the choice of either artist. They alike must deal in colors; alike, their choice must be exact. The painter, in spite of an inordinate admiration for the bright vermilion, will not

permit its substitution for the pale rose of a late winter sun. On the other hand, the singer will likewise resist the tonal importunities of his favorite vowels, *o* and *ah*, as they clamor to replace a homely, but verbally true, vowel, *uh*. The painter knows that a careless smear of dingy grey can only belie a deep Italian sea, which prescribes a cobalt blue meticulously applied. The singer will also find that a drab *ih*, selected only because of its lingual accessibility, can make but a dull incoherency of words requiring the resonant *ee*. Thus will painter and singer alike strive for true color—in picture and song. Thus will each strive to tell his story with integrity and grace. And should one fail, he must inevitably reveal to all who see or hear the falseness and the laxity of his craftsmanship.

That Loud High Note

By Walter Greene

WHY ARE WE NOT able to discriminate between good and bad singing? Does the fault lie in our cultural background? Surely not, because poor taste in singing (or is it in listening?) seems just as prevalent among those of the so-called cultured classes as it is in other strata of our population. Noise and name, cleverly manipulated by a high-powered publicity agent, turn the heads of the educated as easily, or badly, as those of the uneducated. This would not be possible if we all had just a small knowledge of the art of singing or of what makes good singing.

The places where we can nurture high ideals seem to be the home, the studios, and among the teachers. The teachers, unfortunately, are handicapped by the student's desire to get before the public quickly. And so the teacher, often contrary to his better judgment, projects the pupil before that young singer is half equipped. After once hearing the applause of his friends, that budding star is no longer content to work on technic. He sees that the public is not interested in finely spun *legato*, clean attack, balanced gradation of tone, and evenness of scale. He senses that the audience is mainly interested in that loud high note at the end, so he goes for that, no matter how, and "gets it or busts."

Now if teachers can instil finer desires through a higher type of music and a better and more artistic execution of that music, we will develop a better and more discriminating general taste. The public will be less content with other singing and will eventually demand good singing. This not only will make it easier for the teacher to

maintain high standards, but it also will compel better teaching.

Our standards are set too often by those who have no first hand knowledge of the art they try to teach. Would you go to a piano tuner to learn to play the piano? He might tell you all about the mechanical operation of your piano, but the art of expressing music with that instrument will come only from one who has actually played that piano as an artist. Is not the same true of learning to sing?

Then too, we must develop in the average listener a better knowledge of the basic principles of singing. We can do this by stating in simple language the few underlying fundamentals of the art so that Mr. Average Listener will have some definite means of determining what is and what is not good singing. We do not all hear the same, for our sensitive reaction to sound differs; but we can, or should, be able to tell whether a tone we hear is forced and tight, or off pitch, or uneven, or whether the singer breathes well or just gasps.

Good taste and form in singing are as desirable as good manners in our daily life. It takes comparatively little time for us to gain sufficient knowledge to be able to listen intelligently. Then no longer would a pretty face or "bally-hoo" put over a mediocre or untrained voice.

With all the beautiful voices we have in this country, the next generation could be one of great singers. With standards properly maintained, we could have again such a constellation of glorious vocal artists as made history in the closing decades of the last century, years gloriously rich in their vocal memories.

The "Sigh" and Song

By David Ffrangcon-Davies

In his "The Singing of the Future," a book filled with advice precious to the student of song, this Welsh baritone, who was one of the most polished vocal artists of the Victoria Era, gives these valuable suggestions to young singers:

"The normal sign of normal weariness or contentment is the sigh, common to animals and man. The sigh will be as deep as the weariness or contentment. For our purpose we will choose the sigh of contentment. This is easily expressed by some such sound as 'Ah,' and it is some such rational expression as this which is the basis of all human vocal-sound, as it is the very 'alpha' and 'omega' of all true singing. The

normal student will make it a long drawn sigh, and build on contentment. By a single effort of the mind any one can turn such an 'ah' into the expression of a mood, and can exemplify, in one half-whispered word, a whole life-time of emotion. The student can use this expression for long phrases, even for long exercises, when he has made some progress in his studies. *This is what one may call informing technique with the mind. Conservation and Relaxation* are the singer's two great principles. Everything is contained in them. Relaxation implies faith and the absence of fear, and conservation implies balance and bringing to a focus."

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What Is An Anthem?

By Preston Ware Orem

DOUBTLESS, most of us have heard the old saw about the sailor who comes ashore in New York City for a day's outing; only to go a rowing on the lake in Central Park. The question arises in the minds of our readers, at once, what has that got to do with an anthem? Well, nothing particular, except to point a moral of some sort; and to pave the way for another sailor story which has a more direct bearing.

This tale relates to a couple of British seafaring men landing in London for a day's outing. After the usual bibulous debate, one of them suggests attending services in St. Paul's Cathedral, to listen to the anthem.

"But, I say, Bill," says Jim, "What's a bloomin' hanthem?"

"Well, Jim, it's like this," says Bill "if I says to you, 'Jim, give me that there 'andspike,' that wouldn't be no hanthem; but if I sings to you, 'Jim, O Jim! give me that there 'andspike, that there 'andspike, give it me, that there 'andspike, 'andspike; Amen, Amen'; then that would be an hanthem."

So they went, as many others have gone, for a similar purpose. Dear old Samuel Pepys, that most human of diarists, and a lover of music, relates: "The sermon done, a good anthem follows." And no wonder! Charles II, a great lover of music, as have been so many British monarchs, including even the present Duke of Windsor, was wont to attend services, for the hearing of the anthems; and, moreover, he was most particular as to the composition of these anthems. In this he had the ready compliance of Henry Purcell (1658-1695), greatest of all English composers, sometimes denominated the "English Handel." It was at the behest of Charles II that Purcell introduced into the midst of his anthems long interludes for the stringed instruments; an innovation greatly to the detestation of that genial monarch.

Purcell wrote, moreover, a special anthem, *They that Go down to the Sea in Ships*, which contains a very fine solo for a celebrated Vicar Choral, who possessed a *basso profundo* voice of remarkable compass. And what is a Vicar Choral? He is a lay or clerical member of the cathedral establishment whose special charge is the choir and its musical performances. Read about a very lovable old Vicar Choral, who was also a violoncello player and a composer, in Anthony Trollope's fine Victorian novel of cathedral life, "Barchester Towers." It is still the custom to attend services in English cathedrals for the sake of "the anthem." Once we ourselves, in our own humble way, ventured to attend a service in St. Paul's, only to hear a very "sour" Amen after the Third Collect. Of this latter, more anon. English cathedrals, and Parish churches too, are in these days, coming back rapidly into their own, both musically and liturgically; but as Rudyard Kipling would say, "that is another story."

A Historical Detour

AT THIS POINT we must pay tribute to the fine motet performances in the renowned Thomaskirche in Leipzig, scene

of the labors of J. S. Bach for so many years. We shall have more to say of the motet later. We are striving in this article to be as nontechnical as possible; and likewise, to be neither polemical nor argumentative. Although, as Machiavelli, that old scalawag, says, in his advice to the Prince, "He who does not take one side or the other is likely to be kicked by both." To return to the anthem. Holinshed says, in 1577, in *Unxerunt Reges*; "in the meantime did the choir sing the anthem."

It is curious to note, how, from a comparatively modest beginning, the anthem has come to-day into such prominence, in the current catalogs of English and American music publishers. Anthems (in octavo form) outnumber vastly all other headings added together. As a matter of fact, all those who "profess themselves Christians" (or nearly all) sing and listen to anthems. And why? To answer that question, one must, first of all, tell just what an anthem is. But in order to do so, logically, he must in preface, tell just what are some other things that are very closely akin. So now to our task, an agreeably interesting one.

In the Gospel according to St. Matthew, in the narrative of the Last Supper of the Saviour of Mankind with His Disciples, it states: "And when they had sung an hymn, they went out into the Mount of Olives." How simply, yet impressively dramatic! Now a Hymn (*Hymnos*, Greek; *Hymnus*, Latin; *Kirchenlied*, German; *Hymne*, French; *Inno*, Italian) originally was an "Ode of Joy," a song to some superior being. In very ancient times, hymns were sung to the Creator or to a saint, ancestor or king. Zoroaster, who seems to have written the first pre-Christian hymn, lived probably in about the 14th century, B. C., but of matters prior to Biblical times, we are not concerned in this article. The Psalms (*Hymns*) of David, King of Israel, were written about 1055 B. C. In St. Paul's Epistle to the Ephesians (V. 14) the quotation beginning "Awake thou that sleepest" (the caption of so many modern Easter anthems) is said to be part of an old hymn. The Latin hymns (*Hymns* of the Western Church) date from the 4th to the 12th centuries, among the great writers being St. Hilary, St. Chrysostom, St. Ambrose, and St. Augustine. Many huge volumes have been written on hymnology; we touch upon it here, only to establish a part of our historical background.

The Chorals Appear

THE LUTHERAN (German) hymns, or chorals as they are called, date from the Reformation Period of the 16th century; but they did not appear in balanced musical phrases (with appropriate cadences) until the following century. The tune *Old Hundredth*, about which we have been asked frequently, did not appear in its oldest form until 1540, in the *Soutter Liederkreis*. In the Anglican church, no hymns such as we now know them, appeared until long after the Reformation; but metrical versions of the Psalms were used; such as are now almost a universal custom. Regarding these same metrical

versions, we must confess that some of them give us pain (not the Psalms, but the versions). Some of our professors of rhetoric used to tell us that the vocabulary of English hymnology was the most limited in all poetic creation. In many cases, we believe that to be true; but it is the fault of the poets, not of the subjects. Although ahead of our story, the above applies equally to anthems.

Following the poignant scenes and occurrences, the sequel of that Last Supper, emerged in due time an organized primitive church; or rather a group of churches in close communion one with the other.

The Mass

CURIOSLY ENOUGH, it has seemed necessary, in order to tell definitely just what an anthem is, to tell also in the first instance, of the things which it is not. The usual books of reference are strangely indefinite about the whole matter; in some cases they are absolutely incorrect. We must delve into history, and into ecclesiastical history at that. Out of the organization of the primitive church began to grow almost immediately a Liturgy, a Liturgy that, while it may have differed here and there, yet maintained a common trend. Now a Liturgy is a stated, definite form of worship. In the Primitive Christian church it grew up about the celebration of the Last Supper; now known as the Holy Communion, or the Holy Eucharist "commonly called the Mass" (English Prayer Book of Edward VI). Since for eleven centuries the Christian church was practically one, the word "Mass" belongs to no one group or division. It takes its derivation, probably, from the final words of the Deacon: "Ite Missa est"—"go, it is sent" referring to the Holy Sacrifice.

The Mass has been described in all reverence as a perpetual Passion Play, the one great drama of the ages. The writing of this article has convinced us, more than ever, that one cannot tell about certain facts in musical history without adverting strongly to certain concurrent facts in the world's progress: moral, social and religious. From its very inception, almost, the Mass has enlisted the talents of most of the world's greatest musicians, from time to time, in the fulfilling of its musical requirements. The hymn, of its own self, is definitely congregational (sung by the people); most of the remaining church music is not. And what of the anthem? Not yet, but we are coming to it. First, however, we must tell of the music of the Mass, and of some other cognate music.

Unquestionably, the music of the Mass, at first, was congregational: Plain Song, derived from the Greek modes, or from Hebrew sources; unmeasured, unharmonized. But, before long, trained singers appeared. In 314 A.D. we find Pope Sylvester establishing the first Singing School in Rome; and the Council of Laodicea forbidding congregational singing, in 367 A.D. A Pope (*Papa*, *Father*) is the Bishop of Rome, successor of St. Peter; and as such, *primus inter pares*—"first among his equals." A Council is an assemblage of all Christian Bishops (successors of the Apos-

ties). In 333 A.D. the Emperor Constantine established Christianity in the Roman Empire. In 386 A.D. St. Ambrose, Bishop of Milan "Father of Christian Hymnology" worked for the improvement of the music of that city. There is much to be learned concerning St. Ambrose, but he did not write that grand hymn the *Te Deum* (*We Praise Thee, O God*), which is really by St. Niceta (392-414). Gregory the Great (born 540; Pope 590-604) set in order all of the music of the Church, comprising all things essential to the music of the "Christian Year."

The Anthem's Lineage

AND MEANWHILE, what of England, a real home of the anthem, as we shall see? Ah, indeed, what? The history of the British Church is so grown into the very roots of the Anglo-Saxon race as to be difficult to explain to those not of that race; the race so well apprehended and lauded of Charles Kingsley and Rudyard Kipling. Certain present day writers ascribe the foundation of the British Church to 37 A.D. And has it a Liturgy and a music of its own? It has, indeed! The old historian, Adam Bede (1000 A.D.), in referring to its music, employs even the term, Anthem. However, as says the learned and eloquent Canon Lacey, late of Worcester Cathedral, "The Church of England, definitely so named, makes its first appearance in history during the negotiations preceding the issue of the *Magna Carta*. This document guarantees it to be "free and independent as in all times past." So, King Henry VIII did not found it; but he did plenty, as we shall see. He even wrote an anthem!

After nearly 1200 years, took place the first great schism between the East and the West. The great Eastern Orthodox Church, with its elaborate Greek Liturgy, separated itself from the Western or Holy Roman Church, with its Latin Liturgy, and the breach has never been healed.

It seems worthy of comment right here, that it is fashionable at present to sing in all sorts of religious bodies, musical extracts from the Greek Liturgy. All of the Russian excerpts, Serbian, Roumanian and the like, come from the same fountainhead. And nearly all of these numbers, now used as *anthems* are extracted from portions of the Greek Liturgy, mainly the Mass. We are glad to hear this beautiful and impressive music so widely disseminated; although naturally, it suffers somewhat in separation from its original surroundings. Many great Russian writers have given to it some of their best efforts: Tschaikowsky, Gretchaninoff, Archangelsky, for instance.

The Mass Musically Glorified

AND NOW we can tell of the musical movements of the Mass; Greek, Roman and Anglican. What is known as the "Common" or "Ordinary" of the Mass (with a few important exceptions for certain days and ceremonies) is that portion which remains fixed for any celebration of the rite. With this, we are especially concerned, musically. Six numbers are comprised: *Kyrie Eleison* (Lord, have mercy

upon us); *Gloria in Excelsis* (Glory be to God on High); *Credo* (The Nicene Creed; I Believe in One God); *Sanctus* (Holy, Holy, Holy); *Benedictus qui Venit* (Blessed is He that Cometh); *Agnus Dei* (O Lamb of God). In the Greek and Roman Rites, as aforesaid, and frequently in the Anglican Rite, the *Kyrie* is still sung in the original Greek; as the one great petition of the Universal Church.

The "Proper" of the Mass, for certain days, or according to the calendar, need not concern us here; it is sung, usually, to Plain Song or Gregorian music. The world's greatest composers, with few exceptions, from Palestrina to Dvořák, have made settings of the Communion of the Mass. Bach, Haydn, Mozart, Beethoven, Schubert, Rossini and Gounod are included in this category. Our own personal preference is for Hadyn's "Imperial Mass"; Mozart's No. 7; Beethoven's, in C; Weber's, in G, and in E-flat; Schubert's, in G; Gounod's "St. Cecilia" and "Sacred Heart." Bach's famous "Mass in B minor" is unsuited for liturgical performance, and so is Beethoven's "Solemn Mass in D-Minor" (a splendid work). Now, as it happens, separate numbers have been extracted from nearly all of the great masses and used as anthems, almost universally (chiefly in English, however). We need refer only to Gounod's *Sanctus* ("St. Cecilia") as an example. And, to return to the Russian music, not only have we heard Gretchaninoff's setting of the Nicene Creed, for a

solo voice with chorus, sung in concert, but also at a High Mass on Easter Day in an important Episcopal Church in the middle west, in company with Gounod's *Sanctus* and *Benedictus* and an *Old Chant, Gloria*; a *mélange* not altogether suited to our own musical digestion. A Requiem Mass is a Mass for the dead. The story of Mozart's Requiem is well known.

But, alas and alack! On edict of a comparatively recent Pope, the celebrated *Motu Proprio*, having to do with the "Proper Manner" of the rendition of the music in the Roman Communion, has cut out much of the more elaborate music, including many of the great Masses. This is a matter of discipline of which we say nothing.

And now comes the Reformation of the 16th century; and with it, as a sort of a musical by-product, the anthem. And how? And also comes Henry VIII; "Bluff King Hal," and please do not trust implicitly, the current works on Henry VIII; they are slipshod in their facts, and errant in their conclusions. That Tudor quartet: Henry, himself; that priggish malapert stripling, Edward VI; "Bloody" Mary; and the red-headed virago, Elizabeth; these certainly played hob with things; but, nevertheless, Henry and Elizabeth proved the greatest diplomats their nation has ever produced. Moreover, the Tudor and Stuart dynasties cover one of the most romantic periods in all British history.

(Continued in THE ETUDE for September.)

Choir Rehearsals À La Carte

By Carleton F. Petit

The problem of maintaining interest and thus good attendance at rehearsals of mixed choirs, especially those made up of members between sixteen to thirty years of age, is not equally easy in all churches or for all choir directors.

Pastors spend much time in some struggling churches trying to persuade their flocks, with many theological reasons, to attend church and support it. The choir director, too, can produce many excellent reasons why those who can sing should join the choir and attend rehearsals regularly. However, not being quite so limited to attracting his group by duty and privilege arguments, he is sooner able to see the value of introducing some attraction beyond the performance of music itself to arouse interest.

This is not recommended at all for large prosperous choirs, made up of habitual church singers and paid soloists; but it proved quite successful in one instance, for a small church where the spirit was weak and attendance spasmodic, especially in winter when a temperamental heating system was too lacking in temperature.

At the beginning of the fall rehearsals, when members were gradually filtering back from late vacations and continual week end trips, it was decided by the group led by the director that refreshments should be served after each rehearsal. Asking money from each member to pay for food would have tended to keep away some prospective singers, so it was agreed that each one in turn would bring some part of the feast from home, picnic style. Four people were appointed each week to be responsible for the following rehearsal collation. One would bring tea balls; another, milk; a third, sandwiches; and a fourth, cake or cookies. The following week an-

other four would bring these articles and each singer (including the organist) in the course of a few weeks would bring one of the articles and have some weeks in which he was not asked to bring anything but an appetite.

The refreshments themselves may not have served to increase or maintain attendance, but the spirit of fun was that of a picnic and had its effect.

The rehearsal room, though chilly in spite of odoriferous efforts of two venerable gas radiators, was treated almost like a camp, and each singer, wearing his overcoat, joined heartily in an hour of rehearsal, following which all adjourned to the kitchen where a tea-kettle was put to work and the home made food laid out.

The choir provided its own china or crockery; and on the first night of the experiment each brought a cup from home or a five cent Woolworth product. Two plates were loaned, also, and these held the sandwiches and cookies. Everyone stood and walked around while eating in camp style, and much merriment developed.

After refreshments were out of the way and the dishes washed, the choir, of its own accord, remained habitually for nearly an hour more, just to talk, to work out puzzles with paper and pencil or, most often, to sing. Everything in the secular line, from Victor Herbert and Stephen Foster down to the latest jazz song, was in order; and the organist (not a natural jazz player) followed moderately successfully by ear.

The attendance was surprisingly good, and the choir grew somewhat; while the Sunday attendance remained steadily at a high level, with improved musical performances, a happy pastor and a satisfied congregation.

* * *

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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various makes of instruments.

Q. Is it possible to learn to play pipe organ by means of a set of pedals placed under a piano? How much do they cost and where can they be secured? Would it be possible to secure a second hand set? What kind of organ would you recommend for a small chapel? What do you think of the—

—A. G. S.

A. You might acquire some facility in playing the pedals by using the method you mention, but we should much prefer having the pedals attached to the piano—coupled to a note one octave lower on the piano keyboard. You can ascertain the cost of pedals by communicating with an organ builder—asking for price on new and second hand pedals. If you decide to have pedals attached to the piano, we suggest a practical piano or organ mechanic for the work. We have not heard the instrument you mention, and we send by mail the information in reference to an organ for your chapel.

Q. I am very much interested in the reed organ and should be glad for any information you can send me in connection with these instruments, from the small one manual to the two manual and pedal size.—H. P. L.

A. We are having information in reference to organs sent you by mail.

Q. I have a Palace Organ, made by the Loring and Blake Organ Company, of Worcester, Massachusetts. Mail addressed to the firm is returned. Will you please advise me of someone who could recondition this instrument?—R. A. G.

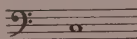
A. The firm which made your organ is probably no longer in business, and we are sending you information by mail which may enable you to have the instrument reconditioned.

Q. In an issue of The Etude you made reference to the book "The Electric Organ" by Whitworth. Will you kindly give the full name of the author, the name of the publisher, and the price?—R. H.

A. The author of "The Electric Organ" is Reginald Whitworth, and the book may be secured from the publishers of The Etude for \$6.50.

Q. I enclose specifications of a unit organ now being installed in our church. There are five pistons for each manual and nine for the pedal organ. Why so many for the pedal organ? What is meant by "Second Touches"? What is indicated by "Tenor C"? What are stops "Twelfth" and "Tierce" used for? What is the difference in tone quality of Salicional and Salicet? The organ is said to include harp. Is that the "Chrys" stop? What registration should be used for ordinary congregational hymn singing? For accompanying choir of seventeen voices in general "praise anthem" singing? Please suggest your idea of the best setting of the adjustable combination pistons. What stops should be used for very soft playing during communion? Is the method of "keeping knees together" in organ playing correct? I was taught to keep the knee directly over ankle if possible.—M. J. B.

A. The number of pedal pistons seems unusually large in comparison with the number of manual pistons, and we suggest your investigating to ascertain whether these pistons are effective on pedal stops only. "Second Touch" is a device by which additional tones are brought into use, by a deeper depressing of the keys, thus emphasizing notes so-depressed. "Tenor C" indicates that the stops so designated do not speak below



this note being known as "Tenor C." Twelfth and Tierce speak notes a twelfth and seventeenth above 8' (Normal) pitch, producing overtones—and can be used in "full" effects or as tone colorings with other individual stops. As an illustration try a combination of Salicional 8' and Twelfth for a solo effect. The Salicet is the 4' stop derived from Salicional 8' and is therefore of the same tone quality. The "Chrys" is undoubtedly a Chrysogloft which is usually composed of steel bars with resonators, and is, we presume, intended for the harp stop in your organ. For congregational hymn singing we suggest—Open Diapason, Salicional, Octave, Salicet, Twelfth and Piccolo, with pedal stops to balance. For added power you might add Trumpet. For accompanying choir of seventeen voices you might try the same combination without Trumpet, Twelfth and Piccolo. The Tibia Clausa might be included in the combinations suggested, if it does not produce a "thick" effect. These combinations might be set on pistons. We suggest your using three of each set of manual pistons for "building up"—p, mf, f—the other two pistons to be used for special combinations such as Vox Humana, Chimes and so forth. From your specification we judge the Salicional to be your softest stop—which can be used for playing during Communion. Some players advocate the "keeping the knees together" method, but we do not use it.

Q. Will you please give me your frank opinion of the enclosed specification of an organ recently installed in a church in which I am

interested? I am accustomed to large "straight" organs, and this instrument has given me less satisfaction than any I have heard. I would like to have your advice concerning combinations, use of swell, and so forth.—M. A.

A. The specification you send indicates an instrument of seven sets of pipes, harp and chimes—unified and duplexed. Your experience with large "straight" organs no doubt is responsible for your not feeling satisfied with the results obtained from the instrument which was no doubt constructed for theater use. A "straight" organ is, of course, preferable for church use. We presume the amber (blank) tablets are included for possible future additions to the instrument. We suggest your experimenting with the stops for suitable combinations, using your former experience as a guide. While the specification provides for two swell boxes, one swell pedal only is indicated, presuming that the "Crescendo" pedal affects the registers. If only one swell pedal is provided probably both swell boxes (chambers) are operated from one pedal. Difference in sitting location might account for differences in effects noticed by you.

Q. I am sending you the specification of a two manual pipe organ, reconditioned, price \$1800. Will you give me your candid advice? Can you advise me about the organs? Will you advise me about the Electric Organs—the and the? Kindly give me the address of The Rangertone. Will you send me specifications Nos. 1 and 2 as mentioned in the March, 1936, Etude?—C. K.

Q. Kindly send me the \$3000 "straight" pipe organ specification referred to in the March, 1936, Etude.—L. B.

A. (C. K.) The organ you state is reconditioned, and we do not know how much use it has had, nor its present condition. It also, apparently is a unified instrument with four sets of pipes and 18 note chimes, and we do not consider it a particularly "good buy" for the price, since you can probably secure a new organ of the same specification for approximately the same price. We, of course cannot give in these columns an opinion on any make of organ. Since there seems to be a difference of opinion among organists as to the relative merits of the pipe organ and the electric instruments, we suggest that you investigate the products of the leading pipe organ builders and the instruments you name and base your decision as to choice, on the type you feel best meets your needs. Address Rangertone, Inc., 201 Verona Avenue, Newark, New Jersey. The specifications you request are as follows:

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Dulciana	8'
73 Pipes	
Melodia	8'
73 Pipes	
Octave	4'
73 Pipes	

SWELL ORGAN

Salicional	8'
73 Pipes	
Stopped Diapason	8'
73 Pipes	
Flute Harmonic	4'
73 Pipes	
Cornopean (Small Scale)	8'
73 Pipes (Reeds)	

PEDAL ORGAN

Bourdon	16'
44 Pipes	
Flute	8'
(from Pedal Bourdon)	
Usual Couplers, etc.	

SPECIFICATION NO. 2

GREAT ORGAN

Same specification as No. 1.

SWELL ORGAN

1. Bourdon	16'
97 Pipes	
2. Stopped Diapason	8'
73 Notes (from No. 1)	
3. Salicional	8'
73 Pipes	
4. Flute	4'
73 Notes (from No. 1)	
5. Nazard Flute	2 3/4'
61 Notes (from No. 1)	
6. Flautino	2'
61 Notes (from No. 1)	
7. Cornopean (Small Scale)	8'
73 Pipes (Reeds)	
8. Clarion	4'
61 Notes (from No. 7)	

PEDAL ORGAN

1. Bourdon	16'
44 Pipes	
2. Flute	8'
32 Notes (from Pedal Bourdon)	
3. Lieblich Gedect	16'
32 Notes (from No. 1 Swell)	
4. Dolce Flute	8'
32 Notes (from No. 1 Swell)	

A. (L. B.) Specification No. 1 gives you the information requested.

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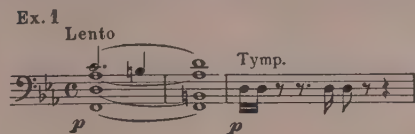
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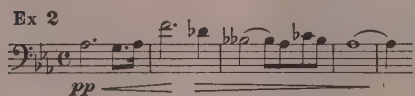
(Continued from Page 505)

that reason—music alone can minister here where words would be futile.

Here the life of *Siegfried* is retraced. Many of the heroic motives, with which we have been made acquainted, again pass before us, but now veiled in dress of mourning. As the hero speaks his last words the trombones and tuba intone the ominous motive of *Fate*.



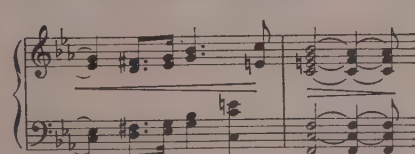
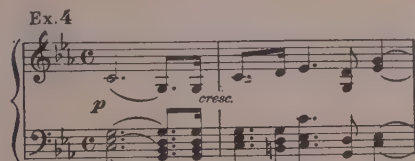
Following subdued tones of the kettle-drum (beaten out in the rhythm of the motive of *Death*) we hear presented by the horns the motive of the *Walsungs*—the heroic offspring of *Wotan* and parents of *Siegfried*.



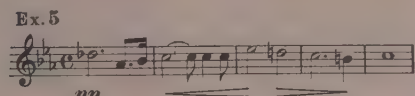
This is repeated with modifications, and we soon hear the *Death* motive in the lower brass, *fortissimo*.



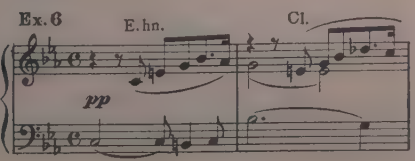
Then soon is sounded the *Heroism* of the *Walsungs* in the horns.



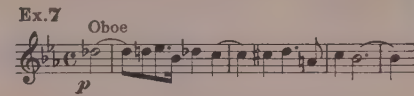
This we first heard in "Die Walküre" when *Siegmund* sadly told of his misfortunes. Next we hear *Sympathy*, representing the compassion of *Sieglinde* when she hears his story.



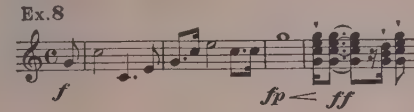
As the English horn and clarinet bring forward the tender motive of *Sieglinde* the basses present a transformed version of the *Walsung* motive.



Then the motive of *Love* is heard—the love of *Siegmund* and *Sieglinde* which was to give birth to *Siegfried*.

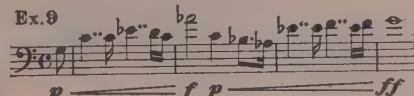


There ensues further development of the *Walsung* motive and we then hear the glorious motive of the sword—the magic sword which *Siegmund* wrested from the great ash tree and which the youthful *Siegfried* later used to slay the mighty *Dragon*.



With a *crescendo*, this leads to the proclamation of *Death*, played *fortissimo* with the full orchestra, but this time in the major key—glorious, heroic death.

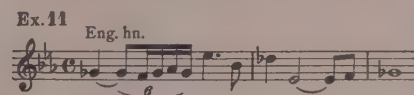
The horns now offer the motive of *Siegfried*, Guardian of the Sword.



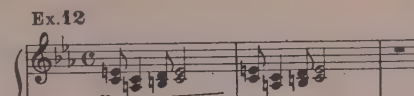
The *Death* motive—this time in the dominant of the major key—leads to another hearing of the *Siegfried* theme which opens in the key of G minor and closes in E-flat major. This is followed by The Son of the Woods in its heroic form.



This, quite naturally, occasions a sacred memory of *Brünnhilde*, his bride.



This is soon succeeded by a transformed reminder of the *Nibelungs* (English horn and clarinet), while the trombone (or bass trumpet) intones the baleful *Curse* of *Alberich*.

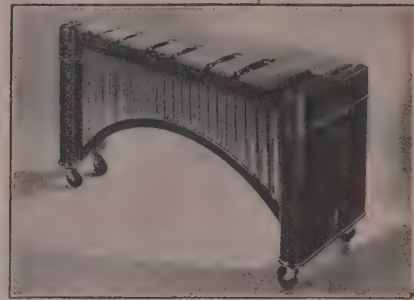


The horns now sadly offer the call of The Son of the Woods—but this time in the minor.



Against a background of low sustained chords we hear the subdued rumbling of the tympani as they beat out the rhythm of death. With softly diminishing and solemn chords in the lower brass, the heroic oration—with a heart broken sigh—comes to a close.

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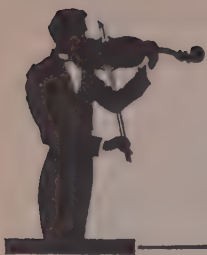
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Putting On New Strings Made Easy

By Chelsea Fraser

AMONG THE MANY violins that come to the writer from all parts of the country, to be repaired or re-voiced, there is a surprisingly large number with strings knotted to the pegs. Not only students are guilty of this practice, but teachers and professional players as well.

A string knotted to the peg is an abomination to the one who must sometime remove it, be he player or repairman. There is nothing to do but cut off the knot, and this procedure, in the case of a short string, renders the string unfit for use again. One should never attach a string to a peg in this manner, unless the emergency arises that no other string is available and the one in question is too short to attach in the proper manner.

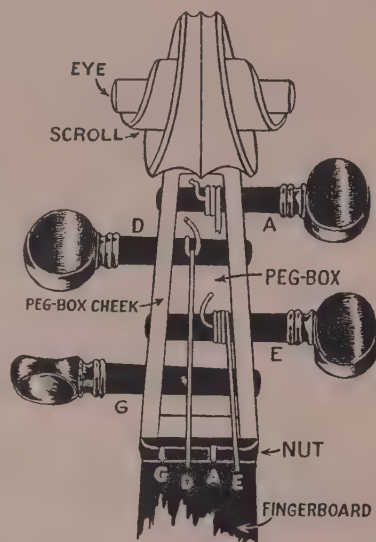
Let us quit this bad practice of fastening a string; let us put on the strings like the violin maker does it. In this way, a string can be attached quickly and securely, and as swiftly disengaged when the need occurs.

Correct procedure demands that the "hitch" be used. This hitch is a sort of loop connection, and its details are plainly shown in the accompanying illustration.

When there are new strings to attach, always loosen the others first and remove the bridge. Place a pad of soft cloth under the tailpiece, to prevent it from scratching the varnished top of the instrument. Attach the string to the tailpiece in the customary manner, by knot or manufacturer's loop. Pass the string down alongside the fingerboard (not over its surface) to its proper peg and thread the free end through the hole in the peg so that the string will project a little in the bottom of the peg box. The sides or walls of this box are called "cheeks," and through them the pegs pass.

Turn the peg forward (toward the scroll) and the free end of the string will coil around the peg and come up so you can grasp it. Pass it around the main part of the string, forming a loop, as at D of the illustration. Draw the loop close, by pulling forward on the end of the string; then turn the peg forward until the loop is firmly bound to the peg by the long section of string.

At this stage, release the end of the



string, as it is now well caught. Grasp the main string, and, pulling it taut in the direction of the violin body, with the other hand turn the peg until all the slack in the string is taken up. You will then have several coils of string around the peg, as at

A and E, and if the string hole in the peg is correctly positioned, as at G, the last winding of the string will bring it rather close to the inside of the cheek, where the peg can best support the tension of the string when it is brought up to concert pitch. Should the free part of the string leave the peg near its center, it will be more difficult to tune the violin, and also, there will be a decided tendency of the peg to slip.

A pair of pliers or strong tweezers are handy tools to assist in pulling strings through the pegs, especially through the A peg which is located well up in the throat of the peg box; but the task can be accomplished with a little patience by using the fingers alone, or at least by utilizing a hairpin bent into the form of a hook.

The Bridge Replaced

WHEN all the strings are attached, loosen them just enough to allow the bridge to be slipped back in position under them. See that each is in its notch at the nut, also in its own notch of the bridge; that the bridge stands in its exact former position on the violin top and leans backward just a trifle. Then slowly turn first one peg and the other, gradually bringing all strings taut to the point of holding the bridge down firmly, whereupon tuning up can be done in the ordinary manner.

If a certain string is found to be bearing upon the peg or windings of a peg in front of it, it is an indication that the holes for the pegs were not bored in the proper relative positions when the violin was made. Cheap violins are likely to have this fault; also some expensive ones have it. The peg that is touched by a string behind it is likely to slip when the rear peg is moved

in the tuning operation, thus throwing the tuned string off pitch. The only remedy is to have the wrongly bored holes "bushed" (filled with wood) and rebored in the correct location.

Should a peg stick or squeak, remove it and lubricate it or the peg hole by rubbing a soft lead pencil over the contacting surfaces. Graphite, the "lead" portion of pencils, is an excellent lubricant. In a pinch, household soap, sparingly applied, will do, but should be used only very lightly and in an extreme emergency, and never on a valuable instrument. Should the peg turn too easily, apply a little chalk.

If a string hole in a peg is wrongly located, remove the peg and snugly fill the old hole with a little pin of wood whittled from a match or toothpick. Blacken the white ends of the pin with ink or a pencil; then bore a new hole through the peg in the correct location, as indicated at G of the illustration.

When pegs fit so badly that they persist in slipping, new pegs are needed unless the old ones are large enough in circumference to permit of the holes being enlarged to fit. If the holes are too large to accommodate pegs as supplied by the music store, the holes must be filled and rebored to smaller dimensions.

Pegs whose ends project more than one-eighth inch beyond the cheek of the peg box are unsightly. The remedy is to remove them after marking where they are to be cut; then use a fine saw. The sharp edges of the cut wood are filed or pared off with a knife so that the end of the peg will show a slightly rounded effect. Finish with fine sandpaper, then polish by rubbing the peg end briskly over common wrapping paper.

Are Fiddlers "Dumber Than Pianists"?

By Felice de Horvath

ON A CERTAIN up to that moment beautiful day in September a few years ago I read an article in a current magazine entitled "Fiddlers are dumber than Pianists." My hair, which has always been noted for its ability to stand on end, stood! Rage filled my soul, dire anger, for I am one of those creatures he treats with such contempt and scorn, a fiddler. Worse! Far worse, I am that awful anomaly, a female fiddler!

A pianist is easy to define. He is one who plays, more or less accurately, a series of black and white ivory keys spread out before him, all ready to be played. For this discussion, we eliminate such players as the one who pecks out the melody with one finger of the right hand, and with the left maintains a drone bass or whacks indiscriminately here, there and yon for harmonizing notes. We also omit reference to the jazz artist who does most of his playing on the pedal, using it in lieu of a drum. Nor have we any use for the sweet young girl player in her sentimental rending

(that's a good word) of some tender, over-sweet bit of melody.

No! A thousand times No! By pianist we mean any individual who has learned how to attack those ready prepared keys and who can do it with accuracy and speed.

Now let us examine the two instruments. The champion of the piano boasts of the complexity of his pet medium and scorns the simplicity of the violin. But therein lies the challenge to the performer. Who could not play an instrument all laid out before him? The piano is an instrument all ready to play. Eighty-eight notes are spread out before the player's eyes. He takes a comfortable seat in front of the keyboard (exactly the same as before his dining table) and proceeds to play. Hard? you ask. Why any child can do it—a babe in arms. Put a two year old child up to your piano, and he will, with ease, evoke harmonies reminiscent of Schönberg or Honegger or Stravinsky at his best. Put a fiddle in the hands of the same child—and he will not even know which end of the thing works.

Adult brains are certainly needed here.

A violin has but four strings and on these uncharted expanses of slippery catgut the unfortunate player of this most exacting of instruments must produce all the tones from G below middle C to the highest tones the human ear can hear. Not only one note, but two, three and sometimes four; each finger placed within one thirtieth of a millimeter of a certain spot in order to play the notes exactly in tune. Colossal, you say. (Yea, impossible; but that is not our point).

A violinist cannot take his ease before an instrument already placed. He cannot rest his instrument on the floor, like a piano or a violoncello or a double bass. Neither can he support it around his neck on a strap like a tuba player. He must stand erect, hold and support his fiddle, twist his hands into positions that out-contort the best contortionists, place his fingers on the strings in spots of unbelievable accuracy and at the same time draw his bow with delicacy, balance, yet sufficient

force to produce the desired agreeable sounds. Sven Eryckson's famous experiment of rubbing one's middle with one hand and patting one's head with the other, has nothing on this. Truly here is a case of the right hand not knowing what the left hand is doing.

Those who champion the pianist's superiority make much of the pounds of energy expended by a pianist in playing a major composition. Stupendous statistics are cited as to the great quantities of perspiration exuded in the rendition of a piano concerto; of labor equivalent to erecting a Pyramid when reproducing a Beethoven sonata. The fiddle weighs only a pound or so, but just try holding it in the air for an hour or more and see what your muscles say to you! The fiddle bow, only some two ounces in weight, must be so intelligently balanced and drawn that the tone will soar above the accompaniment, be it of piano or full orchestra; and far from having to learn one type of bowing only, the accomplished player must have at his

command some fifty-seven varieties, many of them seeming to be the inventions of His Satanic Majesty.

It may be called by some a hardship that the pianist must sit ignominiously before his audience instead of liberating his ego by manly strides up and down the stage. Now we ask, is it really any hardship to sit? Oh, how lucky is the pianist to be able to tuck those trembling knees under the keyboard; whereas the poor fiddler, especially if he be a man, must expose his jittering castanets to the view, if not the actual hearing, of his critical audience.

A pianist usually plays alone. No matter what happens in the course of his solo, what slips of memory, what bungling of fingers, he can always cover it up. All he has to do when calamity threatens, is to cling to the sustaining pedal for dear life, run a scale to the top of the keyboard, settle on to a trill in the upper regions until he has recovered his poise, burp, burp on a couple of bass notes and *voilà*—he's off again.

*You may break, you may shatter the time as you will
Just cling to the pedal, there's hope for you still.*

(Sincere apologies to Tom Moore)

The fiddler! Heaven save him should he happen to forget or bungle a passage. He must not only play his own part with meticulous precision but he must also drag with him an accompanist who is, to all intents and purposes, blind and deaf to the soloist. Is it not remarkable what happens to even the best of pianists when he sets out to play an accompaniment for a violinist? Although in solos or accompanying a singer he may show the utmost sympathy and flexibility, let him play for a fiddler and he turns into a stone Buddha, eyes glued to music, a do-or-die attitude that

he will play every note in his part (in his own good time) and with a total indifference to the anguish of the soloist beside him. Mentality! It takes the brains of an Einstein, the courage of a Caesar, the wisdom of a Socrates and the strategy of a Napoleon to bring a violinist and accompanist on the last note at the same time!

It is surprising that in the article under discussion, so much was made of memorizing. That, dear readers, is a mere bagatelle, the easiest part of a public preparation. Of course, the lay audience is always impressed with lengthy compositions rolled off without a note for guidance. Gushing club women crowd round a performer and titter "How do you memorize all that?" In our wild enthusiasm, however, over the thousands of notes a pianist must memorize, let us not forget that a violinist must not only memorize notes, but also memorize a particular finger in a particular position, the bowing which goes with it; and he must know the accompaniment from A to Z.

When it is stated as one of the great proofs of the intelligence of the pianist, that he must strike ten and twelve notes at a time, it does seem somewhat exaggerated. It is not a whit harder to play four or five notes on a piano, than one. In fact, it is sometimes easier! And the number can be increased to eight without the slightest difficulty. But to strike twelve, a pianist must needs use both hands, at least one foot and perhaps his nose.

But the violinist frequently is called upon to play two, three or four notes, and far from being just as easy, the difficulties increase in stupendous proportion as more notes are added; for each additional note must be made on a different string, with the problem of intonation rearing an exceedingly ugly head.

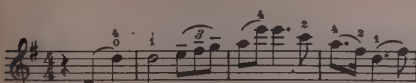
Violin Fingerings

By Gordon McCorkle

It is, sometimes disconcerting to a student violinist, on taking up his studies with a new teacher, to find that the fingering of certain passages in some of his pieces or studies does not agree with that used in those same phrases by the new teacher. A note that perhaps was played by the third finger in first position now is marked to be played in the third position by the use of the first finger on the note. Or again, the student may have been playing a certain note with the first finger in the third position and the new teacher asks that it be played with the second finger in the second position.

Does this mean that he has been taught incorrectly? Must he undo all his work on these particular pieces and labor carefully to learn the new finger markings merely, it seems to him, to satisfy the whims of the new teacher? To these questions we may give very definitely a negative answer.

Let us look at these measures from the *Romance*, by Svendsen.



In the third measure the E is sometimes marked to be played as a harmonic, with the fourth finger making an extension from the third position, the next note, C, being taken with the third finger. This might be

termed the conventional way of fingering it. A very beautiful effect may be secured, however, if the passage is played as fingered in the example given. Making an actual shift on the first finger from the third position to the fourth, playing the E as a solid tone instead of as a harmonic, and then remaining in fourth position to play the C with the second finger and shifting back to the third position in the next measure as indicated—all of which will result in producing subtle nuances impossible to secure with the other (and easier) fingering. Many similar examples might be shown to illustrate this.

On the violin, perhaps even more so than on any other instrument, a change of fingering of a certain passage may produce an entirely different effect. And because a certain fingering produces a certain effect does not mean that this style of fingering is correct to the exclusion of every other method.

The student violinist will do well to seize every opportunity to try different fingerings. Perhaps a friend is studying the same piece that he is, but with a different teacher. A comparison of the two interpretations and the manner of securing them no doubt would disclose some very interesting points and result in profit to both students. With all of the countless tone colors possible on the violin, it would be highly impractical to attempt to establish a one and only way of fingering for the standard repertoire.

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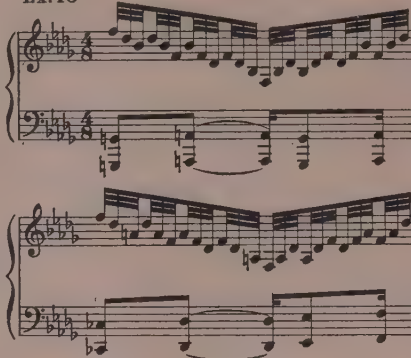
The Relation of Consonance to Dissonance

(Continued from Page 504)

adjusted dynamics. With the piano or organ it does not come off so well (see Ex. 8), being generally of crude and disagreeable effect.

In the following, again from the *Reflets dans l'eau* of Debussy, we have an example for the piano that is successful and effective as it comes in the piece, however forbidding it may look. It is possible that the whole tone scale has something to do with this; having no tonality itself, here, strictly speaking, we are not having two keys.

Ex. 10

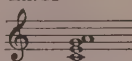


As to Atonality, the following paragraph from "The Secret of Modernist Music" by Schönberg, which appeared in a recent number of THE ETUDE, tells the story in a few words:

"I do not consider my music as atonal, but rather as nontonal. I feel the unity of all the keys. Atonal music, by modern composers, admits of no key at all, no feeling for any center."

(4) Lastly, we have the case of when dissonant tones are simply added to consonant chords. This fashion made its first appearance some thirty or forty years ago. The theory is held by some that, for example, "to the tonic triad may be added other diatonic notes, especially the 2nd or 6th of the scale; without disturbing the triad feeling." Some people believe this; others think it nonsense. When the 6th is added, the chord is ingeniously christened the "chord of the added sixth" by some theorists.

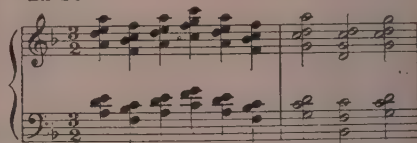
Ex. 11



We not infrequently find compositions

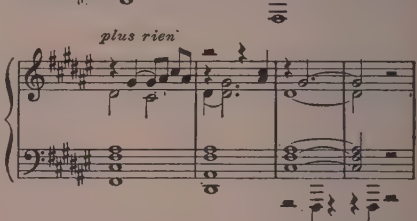
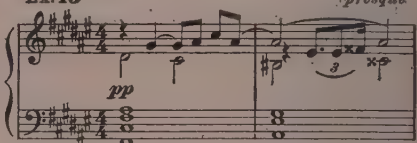
with this as the last chord, which seems a bit queer to one who knows it as a dissonant seventh chord inverted. Whether in the following, from Debussy's *Danse Sacrée*, the chords are to be regarded as simply dissonant chords or as chords to which notes have been added, it is hard to say.

Ex. 12



In this passage from the "Pelléas et Mélisande" of Debussy, the fading out of the music till it ends in a vague whispering dissonance, expresses as nothing else could the feeling of disappointment and coming sorrow. *Mélisande* has just said to *Pelléas*—"Oh! why, why must you go?"

Ex. 13



Music is constantly changing, sometimes in a very large way. We look back with interest to the modal period, to the contrapuntal one after the major-minor scale system was adopted, to the development of the sonata, to the extraordinary additions to our harmonic vocabulary in the 19th century; and just so future generations will judge as to the value of the efforts to get something new and worth while which we are witnessing to-day.

The growth of music as an art is due mainly to these innovations. One cannot foresee the results; and it is nice to keep an open mind. But it must be admitted that it is sometimes rather hard to tell the gold from the tinsel. However, let us try.

Music Extension Study Course

(Continued from Page 506)

HOLIDAY

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Here is a jolly piece depicting the holiday spirit. It should be played fairly fast, in care free manner, making a nice distinction between *staccatos* and *legatos*. Use clear finger *legato* when playing the chromatic passages in measures 9 and 13. Be sure to note where the melody passes from one hand to the other. For instance, the left hand takes the melody in measures 3 and 4; it is resumed by the right hand in measures 5 and 6 and passes again to the left in measure 7.

The second section provides an interesting rhythmic figure in the right hand. The sixteenths should be rolled and tossed off with a single motion against a *legato* left hand part. This section is in C major, (Continued on Page 552)

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marked, and be certain the phrases "breathe" at the end. A certain *rubato* is not only permissible but also desirable; but it should be applied without in the least disturbing the even rhythmical flow of the left hand. This is a characteristic that is peculiarly Chopin's; and it requires considerable practice until it is mastered.

The second section, beginning measure 33, is somewhat more animated, both rhythmically and tonally. The third section, in B major, melts suddenly at measure 70, into *mazurka* rhythm. This is also a characteristic of Chopin's waltzes. The transition from *waltz* to *mazurka* and back again is so subtle as to be almost unnoticed. It is suggested that all young piano students read James Huneker's several books on Chopin. They will be as valuable as several months of study with a teacher.

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Arpeggios in Debussy

Q. In the un poco mosso movement of Debussy's Clair de lune does the left hand play the entire arpeggio while the right hand takes the melody notes, or is the arpeggio divided between the hands; also, please explain the last seven measures in regard to the arpeggios.

—Mrs. R. N. B.

A. The arpeggios in the un poco mosso passage, and also those in the last seven measures are played as written; that is, all arpeggio notes that are to be played by the right hand are written on the treble staff, while those that are to be played with the left hand are placed on the bass staff. You may find it easier in some spots to play only two instead of three of the sixteenth notes with the right hand. As an example try the first measure of the un poco mosso passage this way: Play the first four sixteenth notes with the left hand and the last two with the right hand. Try to be a little original in dividing the hands for such arpeggios and I am sure you will be greatly benefited in your understanding of fingering.

The Use of the Pedal in Mozart.

Q. 1.—In Mozart's Fantasia in D minor is it advisable to use the pedal in the Adagio, and where?

2.—In the second and third cadenzas, again, where should the pedal be used?

3.—In the second measure back from the Allegretto section should the run be played with the right and left hands alternating or with the right hand alone?

4.—How long should the trill in the last cadenza be played; also, should any notes be played with the dominant seventh chord that follows the trill?

5.—Should the last chord be pedaled?

6.—Will you please write out the trill in measure 43 of Chopin's Berceuse?—Mrs. M. J. W.

A. 1.—Lack of space forbids my giving you the pedaling for so long a passage. The pedal can be used throughout this section; however, Mozart's music should be kept very clear. This Adagio sounds well without any pedaling, although it usually is pedaled. Your own ear must be your guide. If it blurs and you do not know what to do, it is better not to use any pedal, even at the expense of dryness.

2.—In the first cadenza the diminished seventh arpeggio can be pedaled; in the second cadenza do not pedal.

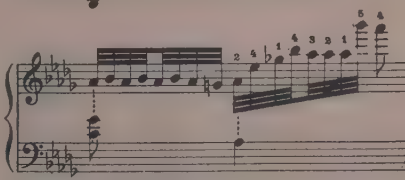
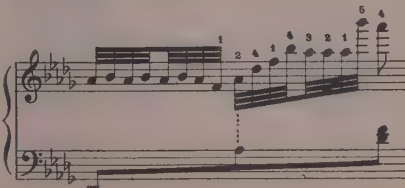
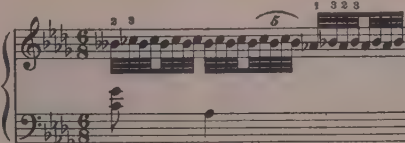
3.—Using the right and left hands alternately is better.

4.—This trill will sound better if it is the length of two measures of the Allegretto (as implied by the whole note under the trill sign), while the pause over the trilled note would intimate that one or two measures may be added to this, at the pleasure of the skillful player. The chord is to be held throughout the run.

5.—These final chords can be staccato pedaled; by that I mean to depress and release the pedal simultaneously with the attack and release of the chords. This makes for a

richer chord; however, since this is Mozart, it would perhaps be even better to have no pedaling.

6.—Here is the trill, written in full.



Pedaling and Touch

Q. 1.—How do you pedal Chopin's "Minute Waltz"? My copy has no pedal marks.

2.—What kind of touch should you use for these octaves in Mozart's "Sonata in A Major"?—M. P. H.



QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkins

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A. 1.—This waltz is so fast and so light that too much pedaling makes it cumbersome. Artists usually give only a touch of pedal—if any at all—on the first beat, releasing on the second beat. However, measures like number 9, 11, 17, and so on, can stand a whole measure of pedal. The middle section is pedaled legato throughout.

2.—These octaves can be played either from the wrist or from the elbow. Some players use the wrist while others use the arm. I think most students would do better playing them with the arm; that is, with an elevated wrist and the action at the elbow. The one is used for speed and lightness and the other for the development of tone.

Transposing to Relative Minor

Q. The original composition is in the key of C major, and we wish to transpose it to its relative A minor. One chord in the original is in C minor. What should be played when transposing to the relative minor? What chord would be played if one wished to transpose to the key of C minor?

2. Would this key (C minor) be the "tonic" minor of the key of C major?—Mrs. M. S.

A. 1.—If the composition is in C major, you would want to transpose it to some other major key rather than to a minor one. If you transpose to a minor key you will be changing the composition entirely so that it is actually no longer the composition written by its original composer. Sometimes people play a major composition in a minor key just for a "stunt"; but this is not to be taken seriously. The mode of the piece (major or minor) is as much a part of its original conception as are the measure scheme, the melody notes, and the harmonic structure.

2.—The relative minor of C major is A minor, and its tonic minor is C minor (three flats).

Correct Tempos

Q. Please give me the approximate tempo of these compositions: A Sailor Dance (duett), by Dunhill; Liebesträume, No. 3, by Liszt; Rustle of Spring, by Sinding; Valse Brillant, Op. 34, No. 2, by Chopin.—C. A. B.

A. A Sailor Dance, ♩ = 112 to 136
Liebestäume, ♩ = 69
Rustle of Spring, ♩ = 112
Valse Brillant, ♩ = 144

How to Play Glissando

Q. How do you play a glissando?—G. P. B.
A. Glissandos are played with the second, third, and first fingers; the second and third fingers are usually used ascending and the thumb descending. Keep the hand and arm relaxed; the finger also should be relaxed but firm enough to press down the keys. The finger nail, not the flesh, should come in contact with the key. Move the hand along steadily but not too fast. A good glissando should sound like a rapid but very even scale.

Licenses for Music Teachers

Q. 1.—Will you please tell me which states have a law to license music teachers with a state board of musical examiners who grade the teachers?

2.—What do you think of such a law? Do you think that painter artists should be licensed?

3.—Upon what credits is the degree Bachelor of Music granted?—J. I. M.

A. 1.—I have referred your question to Miss Edith Lucille Robbins, Chairman of the Advisory Council of the Music Teachers National Association, and she informs me that the following states require certification of music teachers: Alabama, Florida, Missouri, Texas, Virginia. There may be others but I cannot find anyone who knows of them.

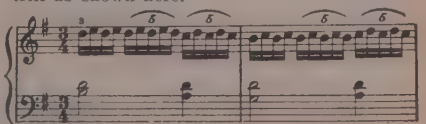
2.—Opinions seem to differ and I do not know enough about the matter to formulate a wise answer.

3.—The requirements for a Bachelor of Music degree vary considerably in the case of different schools, and in order to find out what they are in the case of some particular institution you would have to write the secretary of that school for information. The National Association of Schools of music is attempting to bring about higher standards and a certain standardization in music education, and this organization has issued a suggested list of requirements for the bachelors degree. These may be obtained from the Secretary of the N.A.S.M., Mr. Burnet Tuthill, Southwestern University, Memphis, Tennessee.

The Trill in Paderewski's Minuet

Q. Please tell me the correct way to play the trill at the beginning of the Coda in the Minuet a l'Antique, by Paderewski. In one edition it would seem to indicate a straight trill, while in another edition the trills are ended by turns. Which is correct?—Miss B. E.

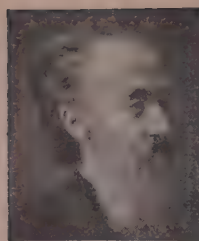
A. There is no correct or "only" way to play a trill; however, when a trill, starting from the principal note, leads to a note a step below or above, there should be a triplet at the end of the trill. I advise you to play this trill as shown here.



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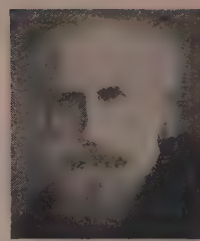
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Peter Ritter—B. Mannheim, Ger., July 2, 1763; d. there Aug. 1, 1846. Comp., cond., violinist. Pupil of Abbé Vogler. Was dir. Mannheim Court Orch. Wrote operas, chl. and chamber music.



Trude Rittmann—B. Mannheim, Germany. Comp., pianist. Pupil of Ernst Toch and Hans Bruch. Active in Cologne. Works include compositions for voice and chamber orchestra.



Julie Rivé-King—B. Cincinnati, O., Oct. 31, 1857. Distinguished pianist, comp. Pupil of Liszt, Reinecke, S. B. Mills and W. Mason. Many years in Chicago. Her pia. pcs. very popular.



Jean Rivier—B. Villemeuble, Fr., 1896. Comp. Studied at Paris Cons. Has written orch. works, pieces for violin and orch., and chamber music. Many of which have been heard in Paris.



Charles E. Roaf—B. Sturgis, Mich., Sept. 22, 1872; d. Battle Creek, Nov. 25, 1936. Comp., publ. For almost 50 years active in Battle Creek. Was head, Charles E. Roaf Music Co.



Clifford Roberts—B. England. Comp., cond., organist. His works have had frequent hearings in England. Former lecturer in harmony and counterpoint at Birmingham Univ.



J. E. Roberts—B. Penrhyn-Deudraeth, Wales. Comp., teacher. Studied with his father and in Pittsburgh, Pa. Has written church music. Conducts music school in Rochester, Pa.



John Varley Roberts—B. Flanningley, Eng., Sept. 25, 1841; d. Oxford, Feb. 9, 1920. Comp., organist, dir. Was organist and choir. of Magdalen Coll., Oxford. Wrote much ch. mus.



William Amos Roberts—B. Liverpool, Eng., Jan. 8, 1868; d. there April 11, 1932. Organist, writer, lecturer, critic. Active many yrs. in Liverpool. Music critic for various journals.



Rae Robertson—B. Inverness, Scotland, 1896. Pianist. Studied R. A. M., London. With Ethel Bartlett (his wife) has toured U. S. and Europe in notable recitals for 2 pianos.



Paul Robeson—B. Princeton, N. J., April 9, 1898. Negro bass, also actor. Has appeared in New York recitals; also has concertized in many of the music centers of Europe.



Anastasia Robinson—B. about 1698; d. Bevis Mount, Southampton, Apr. 1755. Singer. From 1714 to 1724, she appeared in many operas by Handel and other writers. Retired from stage in 1724.



Clarence Cramer Robinson—B. New York, Oct. 22, 1879. Comp., organist, cond., tchr. Pupil of E. Root and Emil Liebling. Fac. mem., Ohio Univ., Athens, O. Has written chl. mus.



Louise Robyn—Comp., author, teacher. Authority on child training. Assoc. Dir., Amer. Cons., Chicago. Dir. of Teachers' Normal Class. Author of widely used teaching material.



Lodovico Rocca—B. Turin, Italy, Nov. 29, 1895. Comp. Studied at Milan Cons. Has won many prizes with operatic and orch. wks. "The Dybbuk", prod. in Detroit, 1934.



Johann Friedrich Rochlitz—B. Leipzig, Feb. 12, 1769; d. there Dec. 16, 1842. Comp., writer, teacher, editor. Edr. (1798) and till 1813, editor, "Allgemeine Musikalische Zeitung."



George Noyes Rockwell—Comp., teacher. For many years active in Utica, N. Y. His works include piano teaching and recital pieces and sacred and secular songs.



Pierre Rode—B. Bordeaux, Fr., Feb. 16, 1774; d. near Damazan, Nov. 25, 1830. Noted violinist, comp., tchr. Pupil of Viotti. The famed "24 Caprices" among his many vin. works.



Wilhelm Rode—B. Hanover, Germany. Opera baritone. Studied with Rudolf Moest in Hanover. Has sung princ. baritone roles of the standard operas. Director of the German Opera House in Berlin.



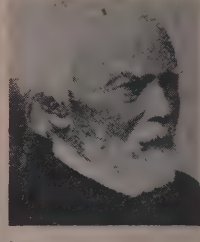
Homer Rodeheaver—B. Union Furnace, Ohio, Oct. 4, 1880. Comp., mus. dir., publ., trombonist. For years mus. dir., Billy Sunday evangelistic meetings. Pres., Rodeheaver Co.



Irene Rodgers—B. Bothell, Wash. Comp., pianist. Pupil of Stojowski and La Forge. Has written many valuable piano teaching and recital pieces. Active in Seattle, Wash.



Artur Rodzinski—B. Spalato, Dalmatia. Cond. Has conducted Lemberg Opera, Warsaw Opera and Phila. Grand Opera Co. Guest cond., N. Y. Philh. Orch. Cond., Cleveland Symph. Orch.



Joseph August Roeckel—B. Upper Palatinate, Aug. 28, 1783; d. Anhalt-Cöthen, Sept. 1870. Tenor, impresario. Prod. German opera in Paris. Original Florestan in Beethoven's "Fidelio."



Joseph Leopold Roeckel—B. Leipzig, Feb. 12, 1769; d. Vittel, Vosges, June 20, 1923. Comp., pianist, organist, critic. Among teachers, were C. Edu., Guilmant, Weber. Many misc. works. Res., Pasadena, Cal.



Carl M. Roeder—B. New York, 1870. Pianist, organist, pedagogue. Has had a distinguished career as piano tchr.; also as organist. Mem. fac. Inst. of Mus. Art., N. Y. Teacher of R. Reuter.



Kaspar Roeseling—B. Cologne, Ger., May 5, 1894. Comp., teacher. Studied at Bonn and Cologne Universities. His princ. wks. are masses, motets, and chamber music.



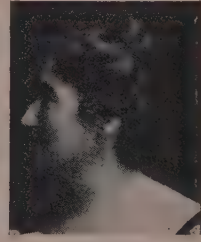
Gustave-Hippolyte Roger—B. near Paris, Dec. 17, 1815; d. Paris, Sept. 12, 1879. Operatic tenor. Studied at Paris Cons. Debut, Paris Opera, 1848, where he created many important roles.



Jean-Jules-Amable Roger-Ducasse—B. Bordeaux, Fr., Apr. 18, 1875. Comp., teacher. Among foremost present day French composers. Prof. at Paris Cons. Gen'l inspector music in Paris schools.



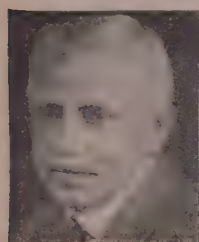
Bernard Rogers—B. New York, Feb. 4, 1893. Comp. Studied in New York and Paris. His works have been played by New York Philh. Orch. Fac. mem., Eastman School of Mus., Rochester.



Clara Kathleen Rogers—B. Cheltenham, Eng., Jan. 14, 1844; d. Boston, March 8, 1924. Comp., singer. A brilliant operatic career, Europe and Amer. In 1902, fac. mem., N. E. Cons.



Francis Rogers—B. Roxbury, Mass., Apr. 14, 1870. Baritone, author, teacher. Studied in Boston, New York and Paris. Chmm., Amer. Comm., Amer. Cons., Fontainebleau. Res., N. Y.



James Hotchkiss Rogers—B. Fair Haven, Conn., Feb. 7, 1857. Comp., pianist, organist, critic. Among teachers, were C. Edu., Guilmant, Weber. Many misc. works. Res., Pasadena, Cal.



Gertrude Martin Rohrer—Comp., club executive. Studied with C. N. Boyd, H. B. Gaul, and Adolph Weidling. Comp. of state song, "Pennsylvania," and other works. Res., Pittsburgh.



Amadeo Roldán—One of the group of younger Cuban musicians whose work has attracted favorable comment. His conductorship of Havana Philharmonic Orch. is noteworthy.



Walter Rolfe—B. Rumford, Me., Dec. 18, 1880. Comp., pianist, tchr. Studied in Portland, Me. and New York. A prolific writer of melodious piano pieces, also songs. Res., Rumford, Me.



Alessandro Rolla—B. Pavia, Italy, Apr. 22, 1737; d. Milan, Sept. 15, 1841. Violinist, comp. Teacher of Paganini. Court soloist at Parma. Prof. at Milan Cons. Orch. and ensemble wks.



Johann Heinrich Rolle—B. Quedlinburg, Ger., Dec. 23, 1718; d. Magdeburg, Dec. 29, 1783. Comp., organist, violinist. Sure'd his father as town mus. dir. of Magdeburg. Church music.



Caro Roma—B. East Oakland, Cal. Comp., soprano. Sang in opera and light opera, Europe and America. Soloist on tour with U. S. Marine Band. Has written over 300 songs. Res., Calif.



Lisa Roma—B. Philadelphia, Pa. Soprano. Pupil of David Bispham. Debut, New York, 1924. Mem., Berlin State Opera and Phila. Grand Opera Co. Soloist with leading orchestras.

VOICE QUESTIONS

Answered

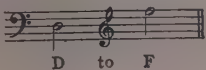
By F. W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Swollen Throat

Q. 1.—I am a baritone twenty-two years old. I recently studied voice for three months, and made good progress, but had to stop for financial reasons. I have kept up practice, but lately my voice seems to be decreasing, especially in the lower tones. I had my tonsils removed several years ago. About a year since my throat became terribly swollen and sore. This condition comes and goes. When my throat is normal I can sing easily and clearly up to F or F-sharp; but at other times I lose volume and range and have difficulty in breathing. I feel no discomfort, while practicing, except when my throat is swollen. One doctor, not a throat specialist, said he could give no cause for this condition. Another, a throat specialist, did not examine my throat but felt it on the outside with his fingers and remarked that it was probably a gland. (1) Should I stop practicing until I find the cause of this swelling? (2) Should I continue practicing without the advice of a good teacher? (3) My range is

Ex. 1



Songs are listed as being for soprano, alto, tenor and bass. Which should I use?

4.—I have noticed that with many singers, including some young pupils, choir singers, and two famous women singers in the pictures, their chins shake up and down when they sing. Is this correct?

5.—When I sing my tones come out steadily and evenly, somewhat like the sound in a pipe organ without the tremolo stop. Is this correct, or should there be a pulsating effect?

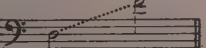
6.—As I am studying alone, would such a book as Shakespeare's "The Art of Singing" give the advice and guidance I should have?—M. F.

A. 1.—Have a thorough examination of your vocal organs, by a first class specialist, and follow his advice as to treatment and going on with your singing.

2.—Under all the circumstances, it would seem that your wisest course is to resume vocal study under the care of a good teacher.

3.—We suspect that your range is really this:

Ex. 2



The catalogs of leading publishers now give the highest and lowest notes of songs. Choose pieces accordingly. Songs for the mezzo-soprano voice usually can be sung by a baritone, depending much, however, upon the upward extension of his range.

2.—We also have noticed the "chin shakers" among singers, both amateurs and professionals, on and off the screen. It will scarcely be said that it is necessary to cause the chin to "wobble" or jump up and down, in order to sing even scale passages, ornaments, or staccato skips. And few will claim that such a performance is agreeable to the eye.

5.—Avoid the tremolo. Avoid also that type of "steady" tone which sounds hard, metallic—a sign of rigidity in the throat. It is true that such a tone can be sustained for a comparatively long time, but that is not a proof that the singer possesses true breath control. Avoid, too, the "bleat," or the "whinney," which, unfortunately, some singers acquire when striving for a "thrilling" tone. Learn to sing upon this basis: An absolutely free vocal instrument, no rigidity anywhere, and a type of breath control which compels the tone to sound to the minimum of breath pressure. The artist is he who gets his finest results with a minimum of effort.

6.—You would gain much from a real study of the book you mention. Your great need, we opine, when resuming singing, will be the advice and supervision of a good teacher.

The Tired Throat

Q. I am a tenor twenty-two years of age and have been taking lessons from a very responsible teacher, for a little over a year. He said at the beginning that I had a voice well worth cultivating, although I sang with a tight throat. Within the last few months I find my throat becomes tired when I sing. My teacher claims that I am breathing too high, but I cannot overcome it, no matter what I do. When I began taking lessons I could sing with greater ease than I can at present. (1) Why should this be so? (2) Do other singers have trouble in this manner? Sometimes when singing I feel as though I must stop just long enough to swallow. Most of my trouble lies in my high tones.—W. S. R.

A. (1) It should not be. (2) Yes, many students have had the same experience.

Some one has said, "There are no good teachers; only good pupils." This is one of the many half truths which to some appear quite convincing. Nevertheless, vocal students do have a real responsibility, when taking lessons, to make sure that they clearly understand the teacher's instructions, and that they carry them out correctly and faithfully. It is a good thing, when the interested student hears the teacher make a brilliant statement of the total effect wanted, for him to continue to ask, "Yes, I know; but how?" It is the instructor's busi-

ness to tell the student clearly the "What" and the "How," of tone production, and to do all possible to see that the pupil understands, so that he may practice to advantage when away from the studio. Look upon "practicing" as making a series of thoughtful experiments upon yourself. Think, think, think, in such work. It is possible to take the breath in such a manner as to set up a constriction at the throat. Try some quick, silent breaths, in and out, with hanging tongue and jaw, and note the pulsing at the pit of the stomach, under the breastbone. Start your inhaling for singing with a slight feeling of expansion at that point, and do not raise the collar bones.

Training Downward

Q. Please advise me. A young man, of twenty-one, has asked me to give him vocal lessons. He is very musical and, up to the age of sixteen, when his voice "broke," he was very fond of singing. Since then he has had a high falsetto voice. Is it possible to lower such a voice with exercises and practice. I have been teaching a few years but have not had experience with a case such as this. I do not wish to discourage the young man, if it is possible to improve his voice in any way.

A. Your subject needs to learn to use more breath pressure, while singing, without bringing the least rigidity into the vocal instrument. See the breathing exercises in "Choir and Chorus Conducting," by the writer, pages 174-76. Read also pages 183-4, especially the paragraph beginning "In the case of the crescendo." He should be helped, also, to make fuller use of the resonance resources of the voice. For this item read two small pamphlets, "The Rightly Produced Voice," and "The Tenor Voice, and Its Training," both by E. Davidson Palmer; also get "68 Synthetic Exercises" by Frederic W. Root, paying especial attention to exercises 2, 9, 15, 20, 22, 31. Carry the pitch downward as far as is practicable. Use Ex. 11, and then Ex. 10, at as low pitches as can be attained, without the least forcing. Use Ex. 16 carefully, at as low pitches as can be managed. Very soft, short H. Later use exercises 30, 31, 29. Do not worry the student about registers, or "grooving" the tongue, or "opening" the back of the mouth, directly. Get this latter effect by asking for a feeling as if "about to yawn." Use the natural smile. Use also exercises 44, 51 and 52. You should aim to keep the feeling of "throat freedom," which accompanies the "head voice" (which we believe to be what you call "falsetto" in the case of your young man) all through his compass, downward as well as upward, yet constantly have him will a somewhat fuller, broader, tone, with a stronger sensation of vibration on the vowel, behind the upper front teeth, on the middle and lower pitches. Coax the voice downward. Do not try to drive it. Keep the top of the chest well up, but always without the least feeling of strain therein.

Metronomic Usage

Q. 1.—I have seen so many questions answered in your Department I am encouraged to ask for information. I have a friend who has brought to me a song to accompany in an amateur contest. He has a pure bass voice, and is sure of his pitch, and I want him not to lose out if it can be avoided. The question is as to the pronunciation of a syllable in the word "miscere." Is the "re" sung with the same sound as the vowel a, or with the sound of e, in the English alphabet?

2.—What are the metronome marks for allegretto con spirito; for piu moderato, and for largamento?—C. A. B.

A. 1.—Pronounce the syllable like "ray" in the clause, "The ray of light."

2.—We quote from "Elson's Music Dictionary": *Allegretto con spirito*—Quick, with much spirit. Probably about M. M. J = 144; though much will depend upon the nature of the composition. *Allegretto*—Rather light and cheerful, but not as quick as *allegro*. *Moderato*—In moderate time. *Piu*—more. *Largamento*—In a full, free, broad style of performance.

Set your own metronome mark according to the meaning of the definitions given above, and the emotional content and style of the piece you are using. You will notice that some of your words are merely relative to what has gone before; and so the amount of change of speed would depend upon the good taste of the interpreter.

Beware of Strain

Q. Am a lyric soprano, and have taken lessons for about four years. For financial reasons I have had to change teachers. The new teacher, a man, tells me to sing at full voice, almost a yell; not to worry about quality, that will come later. I never had a strong voice, but what everyone called a sweet and lovely voice. I always felt I could be heard in the churches where I sang. While I do not feel that I sing as freely as before, my throat never tires. I have had two weeks of lessons from this teacher. My other teacher never forced me to full voice. Will this continued loud singing ruin the natural beauty of my voice?—Anxious Inquirer.

A. "I do not feel that I can sing as freely as before." That fact, as the lawyers say, "puts you upon inquiry." It is not a good sign. As you continue, watch very carefully indeed as to whether the quality of your tone deteriorates. If it does, common sense should tell you what to do. Some pupils need encouragement to sing with more boldness, but never to the point where bad quality of tone comes in.

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The Charm of Mexico's Popular Music

(Continued from Page 508)



A TEPONAZLI

THE SPANISH MISSIONARIES, in charge of the spiritual conquest of the Indians, soon realized that music had a strong influence on them. Therefore music was a great aid to the friars in making understandable the tenets of the new doctrine. The Franciscan lay brother, Pedro de Gante, who came to Mexico in 1523, founded in Texcoco the first school of music shortly after his arrival. There he taught the natives the theory and practice of occidental music and introduced them to the stringed instruments which now came into the country for the first time. The old chroniclers tell us of the extraordinary efforts made by the patient instructors who were opening to the eager gaze of their young students a new and more melodious world of song than ever they had known before. Amusing scenes must have been enacted while the friars were trying to train voices, hitherto accustomed to shouting five sounds, to sing melodiously through use of the twelve sounds of the new scale.

As a reminder of those bygone days, it is interesting to note that the most primitive stringed instrument known to Mexico is still in use by the most savage tribe in the republic. The Seris, Indians of unusually large stature, who inhabit Tiburon Island off the eastern coast of Lower California, "play the bow," that is, they do exactly what this expression indicates. It is accomplished by bending the bow to varying degrees of tension, thus making the string give off humming sounds when plucked. The music of this tribe goes a step farther than the strictly Indian; their scale has six sounds, similar to the Japanese. Their songs are elemental, well modulated, beautifully harmonious, and tend to imitate the sounds of the wind. One of their most popular and characteristic songs is "El Viento Alegre (The Merry Wind)," whose simple words are a whole poem of gratitude for the benefits brought them by the wind.

For a long time after the conquest, the Indian seems to have fallen into a state of mental apathy, and his musical inspiration apparently was stilled, paralyzed by radical changes, anguishes, and even bodily sufferings which became his lot. When musical inspiration began to stir again, it had acquired some of the characteristics of foreign composition, but it had kept a powerful attribute—rhythm, the expression of strength, vigor, and feeling—the rhythm that, clear and precise, appears in *música mestiza*, unmistakable because of its move-

ment and aggressiveness, reminiscent of its savage origin.

This Indian music, strong and vigorous, harmonized with foreign elements and followed foreign models, to appear in different guises in various regions of the republic, its own elements mixed with the foreign. In the form of song, it spread along the Pacific coast, penetrating into Michoacán, where it greatly influenced local composition. Michoacán is one of the states that has produced the most beautiful songs in the country. Its melodious music carries the peace and calm of water, as the serenity of Lake Pátzcuaro and the charm of its tranquil dawns palpitate always in the songs of Michoacán. *La Papaganga* is an example of unbelievable beauty, unmistakably *mestiza* in every detail. The words, especially, bear this out. Sung in the sonorous Tarascan language, it in the same thought alludes to the pagan god in the language of the region and to the Christian God in the tongue of Spain.

El Huapango appears along the east Mexican coast. It is a melody of great richness, with a very definite Spanish tinge. It must have come from the songs the Spaniards sang to the accompaniment of guitars. Characteristic of the *Huapango* is a peculiar cry, which, to American ears, somewhat approximates the warwhoop of the Plains Indians or the exultant shout of cowboys on a holiday. The origin of this cry is unknown; it may have had its beginnings in the Spanish songs, or it may have arisen in the Indian "mitote" festival as described by the old Franciscan friar, Sahagún, in his work on pre-conquest Mexico. The word "Huapango" means "on the boards" and denotes an Indian dance that was done "on the boards" by a lone male dancer. It was modified later by the introduction of a woman performer. The music is of a very difficult rhythm and, according to the east coast people, is impossible to learn unless one has spent many years in the region where the *Huapango* had its origin.

(Continued Next Month)

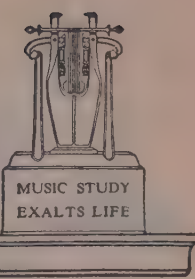
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"I believe it is fatal to success to consider at the beginning the financial gain, either for the player or the composer. As soon as artistic recognition has been acknowledged, financial recognition follows as the day the night. Therefore, be true to yourself, to your fellow man and to your art, and unless you are extremely unfortunate, your life will be a life of gladness." —John Philip Sousa.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—August 1937

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

THE ART OF INTERWEAVING MELODIES—OREM	\$0.60
FOURTH YEAR AT THE PIANO—WILLIAMS.....	.50
GOLDEN KEY ORCHESTRA SERIES—PARTS, EACH	.20
—PIANO (CONDUCTOR'S SCORE).....	.40
MASTER PIECES WITH MASTER LESSONS—PIANO	.50
MUSICAL VISITS WITH THE MASTERS.....	.20
THREE-VOICE INVENTIONS—PIANO—BACH-BUSONI30
TWO-VOICE INVENTIONS—PIANO—BACH-BUSONI30

The Mechanics of Music Making The Cover For This Month



This cover might well be entitled *The Dean of Music Engravers* because we doubt very much if anywhere in the world there is another music engraver on the job every day with so many years of service to his credit. This man is Theodore Koerner, chief engraver in the Engraving Department of the THEODORE PRESSER Co. On April 10, 1876, Mr. Koerner entered the music engraving field as an apprentice. This year marks the sixty-first anniversary of his start as a music engraver.

Anyone who never has seen a music engraver at work and who never has learned of all that goes into the bringing forth of a page of music in published form usually is fascinated with the amount of detail, skilled craftsmanship, and ingenious methods which are necessary to bring forth the finished product. Many pages could be used in describing these details fully and therefore the following is presented as but a concise outline of music engraving and printing.

The engraver starts with a plate of zinc and lead composition that is usually about 8 x 11 inches in size and about 1/32 of an inch thick. On this plate he cuts the 5 lines of each staff with a graver that cuts 5 lines at once. Then he holds a die punch where he wants to place the brace, clef, sharp, flat, natural, letter, figure, note-head or note-tail, which ever that die will make, and hitting it with a small hammer places that particular shaped indentation on the plate. With various special cutting tools, or gravers, the engraver by hand must cut all the note stems, ties, slurs, phrasing markings, ledger lines, etc.

Any mistakes are corrected by turning the plate over and forcing the metal back in place by use of a dot punch tapped over and around the place in back of where the correction must be made. When the metal thus has been punched up and the surface smoothed, the correction can be made.

Only in the case of very small editions are these engraved plates actually used on the press. In the regular course in a lithograph plant, these plates are brought to a proper warmth on a steamheating table, and then a workman rubs over the surface a ball-like mass of smoothly mixed beeswax and ink. This fills in all that has been engraved or punched on the plate. The ink is then scraped off the surface and on a hand press a piece of specially imported, hand-made paper which comes from India is squeezed

Toeing the Mark

● Have you ever watched a group of college athletes on the track toeing the line ready to leap ahead into a race, all eager to be *the* winner? That is the spirit every teacher of music should have as the moment approaches for the opening of the season in September. Some are caught napping, get off to a poor start and then wonder in November, December and January, why things are not going quite so well.



In the past four months, THE ETUDE MUSIC MAGAZINE has published over one hundred columns of the advertising of various publishers. These are the show-cases, in print, of a splendid array of the best new works as well as the standard publications. In preparing for the opening gun of the great race, there is nothing that the teacher can do that is more practical than "shopping around" in these show-cases of educational material. You cannot be too well prepared.

against the plate, thus getting a good, clear black ink print.

Since presswork is usually done in groups of 4, 8, or 16 pages on a sheet, 4 such prints of different plates are mounted on a sheet of heavy paper which holds 4 pages. This large sheet is then placed in a frame before a large camera and photographed. In most cases, the negatives are made on paper although in some instances films are used.

After the negatives have been developed, re-touchers, working on table tops of glass ground to make them translucent but not transparent, paint out any extraneous markings or scrape away the negative coating where necessary to fix up a broken line or an imperfectly formed note. Due to the light under the table, everything that is to be printed appears white because the negative is transparent where all the lines, etc., have been photographed.

The next step is to make a print of this negative on a sheet of zinc that has been prepared with a sensitive albumen coating. When this photographic print has been made on the zinc sheet, it is covered with a special developing ink. This ink adheres to the sensitive albumen solution portions which have been hardened in the making of the photographic print, and when the developing ink is washed from the surface of the zinc sheet, it takes with it the portions of the sensitive albumen deposit which do not form any part of the print.

This zinc sheet is then placed on press. Since it is not much thicker than a heavy sheet of paper or light-weight cardboard, it is readily curved tightly in place around a cylinder on the press. There is a mate to this cylinder immediately beneath, which is covered with a special rubber sheet. When the press is set in motion, a set of small water-distributing rollers moisten the zinc sheet. This moisture stays only on the metal, none adhering to the photographic print on its surface, so that when this cylinder continues its revolution and meets the ink rollers the ink adheres only to the photographic print.

The cylinder then meets the rubber sheet on the cylinder below and transfers the zinc impression to the surface of the rubber, and the sheet of paper which is fed into the

machine meets the rubber blanket cylinder beneath and takes from its surface the imprint of the music. This is known as offset lithography.

The older method used in some music lithography plants consists of a transfer, not photographic, affixed to the highly polished surface of a sort of slaty limestone. The deposit of beeswax and ink mixture picked up by the transfer sheet when pressed against the engraved music plate is affixed to the stone by placing a transfer sheet over the stone and applying pressure. When this stone with the transferred pages of music upon it shuttles back and forth in the lithograph press, felt rollers distribute a film of water on the stone, and then come the ink rollers from which the ink is picked up only by the minute plateaux of inky wax formed by the transfer. By the time the paper, travelling around the cylinder under which the stone shuttles, comes in contact with the stone, the moisture has gone from it and the impression is safely taken by the sheet of paper.

By the lithographic processes, better printings of music staves and music notation can be made than with a process that would involve type raised music characters and staff lines from which it would be harder to get even and unbroken impressions. Such music typography often is used in hymn books, or other publications where the notes and the space between the lines of the staff are not so large as are used in sheet music. However, even in smaller staff set-ups, it is apparent to the eye that type pieces do not always make perfectly connected lines, and frequently there is not a balanced printing quality over the entire surface of the page. In the sheet music reproduction, the practice of publishers is to use the better process, which today is the engraved plate and offset lithography method.

Changes of Address

When changing your address from summer to winter homes, be sure to advise us at least one month in advance and give both old and new addresses. Help us to give you good service.

Have You Forgotten Anything?

Many have been spared inconvenience, and possibly losses, because of a familiar sign bearing the above question being placed on the inside of doors in hotels and shops, right where it is almost sure to catch the eye of the departing guest or shopper. Figuratively, we place this sign here in the interest of music teachers who may not have completed arrangements for the season's opening next month.

Is the studio in readiness, the piano tuned? Have you selected teaching materials, paying particular attention to new publications? Are printed announcements of the studio's opening ready for mailing?

The *Music Teacher's Handbook* contains illustrations and descriptions of studio helps and music teacher's bookkeeping supplies. It's FREE for the asking. THEODORE PRESSER Co. will gladly send music publications for you to examine, or will mail out catalogs covering any classification in music. Ask for details of the "On Sale" plan which enables teachers to carry throughout the season a stock of teaching material, pieces, studies and instruction books.

Pupil Soliciting Cards are available at 45 cents a hundred, an attractive *Music Teacher's Announcement Folder*, printed in four colors, at 50 cents a hundred. These require only the inserting of the teacher's name, address and subjects taught. Samples cheerfully supplied, gratis.

A Collection of Collections

There have been any number of published pictorial and biographical collections of composers and musicians, some of the classic, others of the modern and contemporary writers, but *The Etude Historical Musical Portrait Series* is the first, and we believe the only attempt, to make and present a collection of collections—one that will include everyone—composers, conductors, teachers, artists, musical personalities, great and near-great in every field of musical endeavor.

The task of collecting, arranging and presenting the series has now extended over a period of several years—and the work continues! To the 3000 pictures and brief biographies already published in THE ETUDE there are many hundreds still to come before the alphabetical sequence is ended and the series completed. These will be presented in the usual instalments of 44 each month. This month's instalment appears on page 544.

If you have not been following this unique feature, start now. Make this collection your collection of collections. Use it for reference, for scrap-books, for leisure-time reading. Separate copies of all instalments to date have been made for the convenience of new subscribers desiring a complete collection and those wishing extra copies of any particular instalment for scrap-books, etc. These separate copies we will be glad to supply at the nominal price of 5 cents each.

Fourth Year at the Piano

By John M. Williams

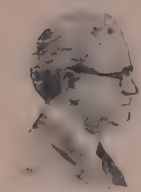
We realize that many patrons have been waiting for some time for copies of this book ordered in advance of publication, and we sincerely regret the delay and the inconvenience caused them. Mr. Williams has promised the completed manuscript soon and advance subscribers can rest assured that the engraving and printing will be done with all possible dispatch as soon as the material is received.

Of course the special cash price of 50 cents, postpaid, still remains in effect during the coming month. Judging from the many fine pieces already submitted for the book, it will be more than an instructor; some will consider it a collection of superior medium-grade piano compositions.

(Continued on Page 548)

The Art of Interweaving Melodies

A First Method of Counterpoint for
Students of All Ages
By Preston Ware Orem
Mus. Doc.



That there is a tremendous interest even in so advanced a musical subject as counterpoint is amply evidenced by the gratifying response to our initial announcement of this book in a recent issue. The success of the earlier books in this series by Dr. Orem, *Harmony Book for Beginners* (\$1.25) and *Theory and Composition of Music* (\$1.25), warrants the publisher's belief that his latest work will be widely acclaimed.

The author solves for the amateur the mysteries of this phase of music study in a way which not only is readily understandable, but pleasant to read as well. Bound by no formal rules with their troublesome exceptions, the author handles his subject in the lucid and conversational style which did much to make his earlier books so outstanding.

This method carries the student through the five species of strict counterpoint in two, three, and four parts, with a generous supply of examples in both major and minor keys. Free counterpoint, modern part writing, applied counterpoint, contrapuntal devices, the choral prelude, and the invention are included. Each lesson closes with a "quiz" on the essential points presented.

We shall accept advance cash orders for this important work, until publication, at the special price of 60 cents each, postpaid.

Master Pieces with Master Lessons for the Piano

Advanced students of the piano, and many teachers who realize the value of building up their own repertoire, will recognize the merits of this unique collection. There are many albums of master piano compositions available, but here one also obtains practical instructions for playing them, lessons by the foremost concert pianists and piano pedagogs. Acquiring a copy of this book will be practically the same, for some players, as enrolling in the classes of the world's most celebrated teachers.

Moriz Rosenthal, Mark Hambourg, Sigismund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart and Walter Spry are among those who have contributed their analyses of compositions from Bach, Handel, Chopin, Liszt, Mozart, Schubert, Schumann, Brahms and Mendelssohn.

Truly a wonderful bargain at the special advance of publication cash price, 50 cents a copy, postpaid.

Golden Key Orchestra Series

Compiled and Arranged by
Bruno Reibold

Edited and Annotated by
Peter W. Dykema

With Recordings by
the RCA Victor Co.

Things are nearing the point when this splendid orchestra collection will be on the market; therefore those who are interested in orchestra works, for high school organizations particularly, should not delay placing an advance of publication order if they want to enjoy the savings at the advance of publication offer prices.

Such composers as Bach, Moussorgsky, Rimsky-Korsakov, Järnefelt, Ochs, Grieg, Wagner, Goldmark, Meyerbeer, Richard Strauss, and MacDowell are to be represented in this collection.

The excellence of the contents is due to the splendid editorial work, done so painstakingly by Dr. Peter W. Dykema, and Mr. Bruno Reibold. Mr. Reibold, whose orchestra arrangements have found great favor with leading directors of high school orchestras, personally made all the orchestrations.

There will be available a full range of parts, including four separate Violin parts, three Saxophone parts, three B-flat Trumpet parts, three Trombone parts, and four Horns in F parts. The Tympani and Drums will be issued as separate parts.

The Conductor's Score provides a Piano part for rehearsal use and for conducting. It is arranged very conveniently with the instrument families each grouped so that while

all of the important cues are indicated, the conductor's eye has to follow but four staves. While this work remains on advance of publication, orders will be accepted for the parts at the rate of 20 cents for each instrument part and 40 cents for the Conductor's Score, or Piano, part. No orders for this book can be accepted from those living elsewhere than in the United States and Its Possessions.

An added feature of this book is to be the recordings of each number that will be made available by the RCA Victor Co. These records will help speed the high school orchestra to understanding acceptable renditions and they also will serve in musical appreciation work. Full information with regard to these recordings and their prices will be released later by the RCA Victor Co.

Musical Visits with the Masters Easy Piano Solos Arranged from the Classics



An album of piano music supplying educational and recreational numbers, as well as musical appreciation material, is ideal for teaching purposes. And when such a volume can be given to the student well along in the first year of study, it is

quite certain that many teachers will adopt it as a permanent part of their teaching curriculum.

This book will supply special study arrangements of compositions by Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert and Schumann; not the pieces usually found in piano collections of the classics, but nevertheless numbers that represent the characteristic style of the composer.

There also will be a page of composers' portraits and biographical sketches. The portraits may be cut out and pasted in a space provided adjacent to the piece by that composer. Copies ordered now at the special advance of publication cash price 20 cents a copy, postpaid, will be delivered when the book is published.

Two-Voice Inventions Three-Voice Inventions (Bach-Busoni)

English Translation by Lois and Guy Maier



Many await with interest these two valuable additions to the *Presser Collection*. Every ambitious student of the piano hopes some day to be able to play the immortal works of the great contrapuntalist; every teacher delights in bringing talented pupils to the stage of advancement where they can be given Bach's piano compositions.

The great master and his contemporaries, writing two centuries ago, employed many ornaments not usually used in modern musical composition and, from time to time, various musical authorities have edited Bach's works for the piano student of today.

One of the foremost of these editors was Ferruccio Busoni, noted pianist and pedagog, an Italian born musician whose activities eventually identified him more with German music and musicians. Although he spent some time in America his editings of the Bach works were not written in the English language and the publishers feel confident that American music lovers will appreciate the able translations made by Mr. and Mrs. Guy Maier, the former editor of *The Teachers' Round Table* feature of *THE ETUDE MUSIC MAGAZINE*.

Copies of either volume may be ordered now at the special pre-publication cash price, 30 cents each, postpaid. Be sure to specify which volume is desired when ordering. Orders for these books can be accepted for delivery only in the U. S. A. and Its Possessions.



Advance of Publication Offer Withdrawn

By the time this issue of *THE ETUDE MUSIC MAGAZINE* reaches our readers copies of a publication mentioned for several months past in these columns will have been placed in the hands of advance subscribers and will be available at all leading music dealers. The special price quotation on this number is therefore withdrawn, and single copies now

may be had for examination on the usual terms.

Twelve Negro Spirituals, arranged for Men's Voices by F. A. Clark, is a book that supplies the men's singing organization with as fine a collection of this unique music as one could wish. The melodies and harmonies of the originals have been adhered to as closely as possible and the arrangements are well within the capabilities of the average choir or choral society. Price, 25 cents.

Candid Photography

There are a great many people these days having a lot of fun with the hobby of candid photography. In candid photography, there is no chance given for posing, and the truth of things as they appear is shown from many different angles when the prints of the candid photographer's snaps are made.

The publisher's printing orders are like these candid snaps. They tell the truth about the appeal of a composition since the publisher only spends money for reprintings when the previous edition or editions have been bought. Constant reviewing of these printing orders from month to month will keep the active music worker informed on dependable publications.

Below are some of the items selected from the printing orders of the past month:

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
9632	May Day Waltz—Bugbee	1	\$0.25
16321	My Music Teacher—Spaulding	1	.25
16328	The Skaters—Spaulding	1	.25
15445	Heigh Ho! March—Rolle	1 1/2	.25
23483	A Little March—Wright	1 1/2	.25
26234	Tripping Along—Thompson	1 1/2	.25
26307	Song of the Willow—Copeland	1 1/2	.25
6499	Red Roses, Op. 156, No. 4—Kern	2	.25
24333	Goblins—Ketterer	2	.35
24374	Time Flies!—Chopin-Mero	2	.25
23770	Valse Miniature—Ewing	2 1/2	.40
30480	Little Wild Flower—Loth	2 1/2	.40
13342	Chinese Lantern Dance—Brounoff	3	.25
26344	Beneath a Southern Moon—Williams	3	.35
30653	The White Moth—Ware	3	.40
26032	Ticklin' Toes—Price	3 1/2	.40
26421	Cadets on Parade—Ketterer	3 1/2	.35
30646	Dawn Dance—Bliss	3 1/2	.40
4853	Grand Valse Caprice—Engelmann	4	.75
11599	Song of the Brook—Hewitt	4	.50
15975	May Night—Ward	4	.35
13016	Romance in A—Liorance	4	.40
26441	The Stars—Schubert-Maier	4	.25
23751	Ducks in the Pond—Rogers	4-5	.40

SHEET MUSIC—PIANO DUETS

14665	Barcarolle—Offenbach	3	\$0.35
	Christiani	3	.75
30506	King Cotton March—Souza	3	.50
26428	Mid the Tulips—Ewing	3 1/2	.75
4775	Searf Dance—Chaminade	4	.35
4399	Pilgrims' Chorus—Wagner	4	.35
30317	Venetian Love Song—Nevin	4	.50
26238	The Flight of the Bumble-bee—Rimsky-Korsakov-Felton	5	.60

SHEET MUSIC—PIANO, 6 HANDS

17156	Marching Children—Spaulding	1	\$0.40
26105	A Trip in the Swing—Vandevere	1	.25

PIANO STUDIES

13436	Etude Fantasies—Lazarus	3	\$0.60
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PIANO COLLECTION—SOLO

Singing Melodies	\$0.50
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PIANO COLLECTION—FOUR HANDS

Playing Together, Grades 1 and 2	\$0.75
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SHEET MUSIC—VOCAL SOLOS

25955	Jeanie with the Light Brown Hair—Foster-Hodson	\$0.40
30020	Rachem, Mercy. (Med.)—Manazucca	.60
30120	I Shall Not Pass Again This Way (High)—Efinger	.60
30176	Behold the Master Passeth By (Low)—Hammond	.50

SHEET MUSIC—VOCAL DUETS

30264	Mighty Lak' a Rose—Nevin-Bliss	\$0.50
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OCTAVO—MIXED VOICES, SACRED

10277	Saviour, Like a Shepherd—Stair	\$0.10
10634	Judge Me, O God—Vaidlinger	.15
15784	Thou Wilt Keep Him in Perfect Peace—Williams	.08
20170	Rejoice in the Lord—Baines	.12
20492	Lead On, O King Eternal—Marzo	.12
35078	When the Golden Leaves are Falling, Op. 124—Havens	.10

OCTAVO—MIXED VOICES, SECULAR

15565	By the Waters of Minnetonka—Licurance	\$0.15
35073	The Green Cathedral—Jahn	.15
35182	Venetian Love Song—Nevin-Baldwin	.15
35272	I Love Life—Manazucca-Peery	.12

OCTAVO—WOMEN'S VOICES, SACRED

20301	Praise the Lord (Two-Part)—Baines	\$0.12
21239	Jesus, Jesus, Thou Art Mine (Three-Part)—Bach-Aslanoff	.12
21143	God So Loved the World (Three-Part)—Stainer-Nevin	.08

(Continued on Page 549)

World of Music

(Continued from Page 490)

A MOZART FESTIVAL by the Pro Arte String Quartet from Belgium, has been celebrated by a series of Sunday evening programs devoted to the quartets of this greatest master of that difficult form of composition at Mills College, Oakland, California, during its Summer Session which began June 27 and ends August 6.

"THE BARTERED BRIDE," by Smetana has but recently had its first performance in Amsterdam, Holland, a leading musical center of Europe. For the occasion the National Theater of Prague was invited to send its company to give guest performances. The enterprise was sponsored by the Wagner Society (*Wagner-vereeniging*), an organization founded more than fifty years ago with an endowment of a million Dutch gulden.

THE SALZBURG MOZART QUARTET, with Charles Draper, clarinetist, and Helen M. Harvey, pianist, gave the second program for the Mozart Society of Scotland, at Glasgow, on February 22, when the program included the "Quartet in D minor (K 421)," the "Trio" for clarinet, viola and piano (K 498); the "Divertimento" for violin, viola and violoncello (K 563); and the "Quintet" for clarinet and strings (K 581).

THE "MASS IN B MINOR" of Bach had its eleventh performance by the Oratorio Society of New York when given on the evening of March 2, by the chorus of three hundred voices, with Albert Stoessel conducting and Hugh Porter at the organ. The quartet of soloists consisted of Louise Lerch, soprano; Rose Bampton, contralto; William Hain, tenor, and John Gurney, bass.

COMPETITIONS

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

A PRIZE, consisting of a performance in the regular season of the Chicago City Opera Company and a royalty on the receipts of the premiere performance, is offered for an American Opera on a Civil War theme, by an American born composer. It must be in one act (of one or two scenes) and must be submitted not later than October first. For further details address the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Illinois.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

THE PRIZE OF ROME is announced as open for competition by American composers. It provides two years of study in Rome, with travelling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

THE ANNUAL YOUNG ARTISTS CONTEST of the MacDowell Club of New York City is announced for early in October. Pianists, violinists, violoncellists and harpists, all under thirty years of age, will compete, and successful ones will be presented in a New York recital. Further information from The MacDowell Club, 166 East 73rd Street, New York City.

A Favorite Composer . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

CHARLES GILBERT SPROSS

Into a family which already had eight children, there came a ninth child, a son, on January 6, 1874. The parents in this Poughkeepsie (N. Y.) home were Michael and Alouisa (Rauch) Spross. The name which was given this ninth of their ten children was Charles Gilbert Spross.

He early showed a love for music and his first efforts in this field were self-study on the piano and on the organ when he was but a boy. He gained the opportunity to practice on the organ manuals through pumping the organ in a local church. Later he studied piano with Adolf Kuehn and there also was some organ study under Miss Helen J. Andrus before he left Poughkeepsie to establish himself as a professional musician.

While seeking music opportunities in New York City, he took up advanced piano work with Xavier Scharwenka and studied theory and composition with Emil Gramm and Carl V. Lachmund.

Many successful compositions eventually established the name of Charles Gilbert Spross among the foremost of all American composers. His public appearances as an accompanist for many such singers and instrumentalists as Melba, Nordica, Eames, Destinn, Fremsted, Schumann-Heink, Hempel, Homer, Bori, Marion Talley, Alma Gluck, Anna Case, Elena Gerhardt, Mary Garden, Cyrena van Gordon, Ruffo, Gigli, Amato, de Luca, Evan Williams, Bispham, Ysaye, Gerardy, Thibaud and many others gained for him a reputation on the concert stage which it is doubtful if any other ever shall surpass, or even equal. His genius in the art of accompanying is beyond description.



He also has appeared as soloist with the New York Philharmonic Orchestra and with other symphonic organizations in concerts and radio broadcasts.

A significant honor was bestowed on Charles Gilbert Spross when the Capital University at Columbus, Ohio, on June 9, 1936, conferred upon him the degree of Doctor of Music. Dr. Spross maintains his permanent residence in Poughkeepsie, New York. He is organist of the First Congregational Church there. In years past he has served as organist of other prominent churches.

Such recent delightful songs as *The Farmer, The Raindrop, The Little House, Birds, Love Calls Me, and Emmanuel*; the mixed voice chorus *I Am Music*; and the recently completed *Sonata in D Minor for Violin and Piano* are worthy additions to a successful list of compositions which includes around 200 songs, a number of charming and brilliant piano compositions, four sacred cantatas, two secular cantatas, and a number of part-songs and anthems.

It is not possible here to list all of Dr. Spross' compositions in the secular songs which would include such famous numbers as *Will-o'-the-Wisp*; *Yesterday and To-day*; *Jean*; *Ishtar*; *I Know*; *Come Down, Laughing Streamlet*; and in the sacred songs great favorites such as *I Do Not Ask, O Lord*; *O Love That Will Not Let Me Go*; and *Come Ye, to the Mountains of the Lord*; so therefore the list of compositions given below is confined to instrumental numbers. We shall be glad to send upon request, however, a complete list of all the songs, duets, anthems, and choruses composed by Dr. Charles Gilbert Spross.

Compositions of Charles Gilbert Spross

PIANO SOLOS					
	Grade	Price		Grade	Price
Barcarolle	5	\$0.75	Scherzo Fantastique	8	.60
A Country Dance	3½	.40	A Song and a Sigh	4	.50
Forest Hill Waltzes	3	.60	Spring Song	4	.50
Improvisation in D-flat	5	.50	Swaying Willows	4	.40
Polonaise Brillante	6	.75	Time of Lilac	4	.40
Prelude in B-minor.....	9	.60			
PIANO SOLOS—LEFT HAND ALONE					
Album Leaf	6	\$0.50	Song without Words	5	.50
ONE PIANO—FOUR HANDS					
Barcarolle	5	\$1.00	Polonaise Brillante	5	1.00
TWO PIANOS—FOUR HANDS					
Valse Caprice				5	\$1.25
VIOLIN AND PIANO					
Romanza		\$0.60	Sonata in D-minor		1.50
A Rose Garden50	Allegro con brio—Andante— Scherzo-Allegro—Allegro		
PIPE ORGAN					
Intermezzo		\$0.60	Scherzo Caprice75

Candid Photography (Con't.)

OCTAVO—WOMEN'S VOICES, SECULAR		
10688 My Heart at Thy Sweet Voice (Three-Part) — Saint-Saëns — Shelley		\$0.15
10994 Wise Little Owls (Two-Part) — Holst08
20070 Will-o'-the-Wisp (Two-Part) — Wilson10
20201 Twelve by the Clock (Two-Part) — Lloyd10
OCTAVO—MEN'S VOICES, SECULAR		
21117 The Bold Bandolero — Hodson-Carlton		\$0.15
OCTAVO—SCHOOL CHORUS		
20466 Spring Greeting (Two-Part) — Strauss-Bliss		\$0.12
35050 Springtime (Three-Part) — Strauss-Bliss15
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offering magazines at cut rates. Pay no money to any one unless you are convinced of his responsibility and have carefully investigated his credentials and read the receipt or contract offered you. We especially caution Canadian music lovers against several men who are working in the Provinces under the names of Wallace, Gilbert and Lee. These men have a plausible story, offer a low rate and usually carry fake receipts printed up in the name of a responsible publishing house. Help us to protect you from swindlers!

Three Months Introductory Offer on THE ETUDE

This month, August, is the final month in which special orders will be accepted for the three summer issues of THE ETUDE at 35 cents. Hurry your subscriptions along if you wish to take advantage of this unusual opportunity. Give some musical friend a treat by subscribing in his name. The amount paid, 35 cents, for three summer numbers will be credited on a full year's subscription, the price of which is only \$2.00, if the music lover wishes to continue the visits of THE ETUDE. No one can possibly make an investment which will bring a greater musical return.

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LAWRENCE ABBOTT

WALTER DAMROSCH

THE LANGUAGE OF MUSIC

from a New Series called

"Harmony At Your Doorstep"

A Fresh and Different Outlook

BY LAWRENCE ABBOTT

ASSISTANT TO DR. WALTER DAMROSCH FOR FIVE YEARS
AT THE NATIONAL BROADCASTING COMPANY

Here is a journalistic feature worth talking about. Lawrence Abbott, grandson of the famous American Clergyman, Lyman Abbott, has, through his position in the broadcasting field, received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of ever becoming professionals. They likewise do not want to be bothered with text books, rules, restrictions, and written exercises. Still they have a keen interest in finding out "what it is all about."

Mr. Abbott offers this assistance in a very sound, readable, but popular fashion, quoting harmonic effects from the works of Beethoven, Brahms, Wagner, Debussy, and other classical giants, right down to the latest Broadway hits, in which some ingenious tunemonger has chanced upon some really original use of chords.

Mr. Abbott had his academic training in music at Harvard, and he has done this "Harmony at your Doorstep" in such simple and entertaining fashion that music lovers will revel in it. The series, which will run for many months, will commence in THE ETUDE during the coming year. Tell all of your musical friends about it. You will find it well worth while.

The Most Extensively Used Music Text Books

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Those who have studied the author's "Harmony Book for Beginners," or any other course in the elements of harmony, can be given no better guide than this book for going on to actual composition of music.

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A real treat to use as a text book in class or club study. The chapters facilitate the arrangement of lessons and make it easy to give examples of various composers' works, etc., in elaborating upon the basic facts given.

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THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



The Cross Word Puzzle

By Estelle Sherman

"MOTHER, what shall we do this evening?" asked Lillian, after dinner.

"Well, daughter, I think it is time for you to do your practicing. Daddy and I will enjoy hearing it."

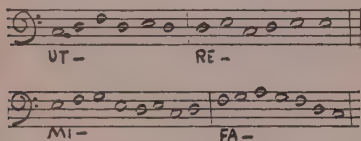
"All right. And are you going to sew while I play?"

"No, I will look over this cross word puzzle and see how many words I can find."

The small fingers glided over the keys, while mother, pencil in hand, tried to solve the puzzle, looking rather perplexed.

"How are you getting along, Mother?" asked Lillian, after a few moments.

"Not very well, dear. They always ask for a note in Guido's Scale, and I never heard of Guido or his scale."



"Oh, I know. My music teacher told me all about him."

"That's a help. If you tell me I will always remember."

"Well, Guido d'Arezzo was a Benedictine monk, born about 990 A.D. He is famous for his valuable contributions toward improving musical notation (staff lines, notes, and things like that)."

"But what about his scale?" asked her mother.

"One night," began Lillian, reading from her music notebook, "the monks were singing a hymn which was written in 770 A.D. for a festival of St. John the Baptist. Guido noticed that each line of the Latin poem began one tone higher in the scale than the preceding one. It gave him an idea to call each degree of the scale by the first syllable of the line.

UT *queant laxis*
RE *sonare fibris*
MI *ra gestorum*
FA *muli tuorum*
SOL *ve polluti*
LA *bi reatum.*

Mother tried to read the words. "What is it in English?" she asked.

"Grant that the unworthy lips of Thy servant may be gifted with due harmony; let the tones of my voice sing praises of Thy wonder."

"But it does not say anything about Si or Do," replied mother.

"Well, Si is the name of the seventh degree of the scale, and it comes from the name of St. John in Latin, which is *Sancte Ioannes*, and the initials are SI. But Miss Brown said this was not used until many years after Guido's life time. And UT was changed to DO because this is better for singing," explained Lillian.

"And now I have my puzzle finished and I shall always remember about Guido."

"But sometimes," continued Lillian, "the puzzles ask for another note in Guido's scale, called E-la; but that is not used any more and hardly anyone knows about it."

"And it would be a cross word puzzle that called for it," answered her mother.

Ned's Geography

By Anne E. Pequignot

"Ned, how many times must I tell you to come in and practice? It is almost five o'clock and you have your lesson to-morrow."

Ned frowned, but he said good-bye to his pals and came into the house; and soon he was banging away on the C-sharp minor scale. Mrs. Laurence shook her head silently; she did want her son to play well, and she knew he could if he would.

After dinner Mr. Laurence looked up from his paper and said "Ned, why not give us a little music? That simple little *Prelude* you play so well; I feel just in the mood for something quiet and restful; had a tiresome day to-day."

Ned felt a little bit ashamed, but he grabbed his geography book, explaining that he had a test to-morrow, and left the room. Again Mrs. Laurence shook her head.

Ned went up to his room and studied his imports and exports for all he was worth. He was very sleepy by the time he came to the map of Europe. He liked maps, and this was a colored one, but nevertheless he was sleepy.

Suddenly, just as he was looking at the coast line of Europe, he heard a bit of music, so soft and delicate he thought it must have been in his imagination, but the sound persisted. The sound seemed to be coming right out of his desk. He peeped into every pigeon hole, and then at the map spread before him.

From the toe of Italy a little, dark skinned man had sprung, standing there singing. *Santa Lucia*. Ned knew *Santa Lucia* was the Bay of Naples, the most beautiful bay in the world, his teacher had said.

Then, in a flash, he saw a line of men tugging a barge along one of the greatest rivers in Russia, singing rhythmically,

"Yo, Heave Ho; Yo, Heave Ho."

Then all the map of Europe was filled with little people making music. In England crowds were singing the national anthem, *God Save the King*, before a large palace. In Scotland a handsome youth was serenading a bonnie lassie; and the charming melody of the *Londonderry Air* and the *Rose of Tralee* floated up from the Emerald Isle of Ireland.

In a little corner of Germany children were singing under the trees; in Holland three small girls were prancing about in their wooden shoes. In Switzerland the sound of yodeling came from the mountain pastures.

Ned smiled with pleasure. He was so engrossed watching the scene and listening to the music that he did not feel a hand on his shoulder nor hear a voice at his side. He was, in fact, so used to surprises that he was not at all startled to see a fairylike creature standing by his side.

"Who are you?" asked Ned, bluntly.

"I am someone whom I am afraid you do not appreciate, but I came to see you, anyway."

"But, but, I, but I thought—" stumbled Ned.

"Yes," answered the vision, "I know just what you thought. Yet there are millions of such people as you see on your map, making music, and they welcome me wherever I go. And I am welcomed by the sad and unhappy people, too, not only by the happy ones. For instance"—and as the fairy touched a spot on the map Ned saw a young girl in a poor, garret room, playing a violin for her mother who lay ill. Ned could even hear the strains of the violin and see the smile on the mother's face. As the fairy touched another spot Ned saw a boy playing the piano for his

(Continued on next page)



MUSICAL MAP OF EUROPE

A Surprise

By Elsie Melchert Fowler

*Squeaky, squeaky, squeak!
Swinging to and fro,
Wonder why my swing
Keeps a creaking so?*

*Funny, when I stop,
How the squeak stays there!
Now it seems to be
Way up in the air.*

*Oh, you blue-jay bird,
Trying hard to sing,
Sitting in the tree.
You're the squeaky thing!*

A New Enthusiast

By Marjorie Knox

One afternoon Fred was running through the school hall to get his books to go home. He had wanted to play baseball, but could not find any of his pals. Passing an open door he heard boys' voices, and to his surprise he also heard a violin being tuned—at least he called it a violin. He had never been very close to a violin, so he stopped and went in the room.

"Give me the A. Hit the A," George Miller was saying to Robert Buckman, who sat at the piano; and Harry Lewis chimed in with his silver flute.

"All set?" asked Robert; "one-two-three, begin." Fred watched them spellbound. Suddenly the music stopped. "Wait a second, fellows, let's begin again at measure eight. It's a bit ragged there!"

The music commenced again, but Fred began to get restless and at the next pause he spoke. "Come, fellows, let's play a game of baseball before I go home. You are a bunch of sissies wasting all this good afternoon fooling with music."

Like jumping-jacks the three boys bounced from their chairs and faced him. "Look here, smarty," Rob began vehemently, "we've played all the baseball we want to play to-day. We have our trio practicing to do now, and don't you butt in and disturb us."

"And besides," George added, "If we don't work on this now we will not be able to play for the County School Principals Convention to-morrow. That's an honor, you know, and we want to do it well. Come on, boys, let's begin at the double bar."

Another hour or so of practice, and the boys noticed, much to their surprise, that Fred was still there in the back of the room.

"I say, Harry, it must be fun to play that flute," he remarked. "Do you think I could learn to play an instrument? Maybe you would let me practice with you three if I could play something."

"Certainly we would," chimed in the others. "Learn a clarinet, or a trumpet, or something, because we need more instruments to start the orchestra we are planning for the fall."

Before long Fred's father got him a clarinet; and did he practice! He practiced so hard to be in the orchestra that they could hardly stop him—not even for baseball!



Ned's Geography

father, a great music lover, who sat near by, with a newspaper lying idly before his closed eyes.

When the scenes had vanished Ned took courage and remarked, "I like music, too. But no one wants to hear *me* play; so what is the use of practicing?"

"Oh, but Ned, your father asked you especially for some soothing music to-night. I heard him myself. And then, if you practice you can play all sorts of things, marches, and accompaniments, and

everything."

Ned's head nodded vigorously, so vigorously, in fact, that it hit the desk, and the geography banged on the floor, and his mother rushed up stairs to see why he was not in bed.

"It is very late," she said. "What have you been doing all this time?"

But Ned only smiled mysteriously.

Again Mrs. Laurence shook her head. Perhaps she had given him too much sausage.

Game of Hand Shapes

By Gladys Hutchinson

Players may sit around a table; or each player may hold a book in his lap to be used as a keyboard in forming the hand positions.

The leader calls out chord formations, such as D, F-sharp, A; G, B-flat, E-flat.

Each player forms his hand in the position required to play the chord, and in turn goes to the keyboard and plays the chord without the slightest alteration of hand position.

Those who fail drop out of the game; and the one remaining in longest wins.

Letter Box



STUDIO BAND, PARIS, ONTARIO

DEAR JUNIOR ETUDE:

I live in Canada and both my brothers and I take music lessons. Our teacher has several rhythm bands. The one to which I belong is called the Studio Military Band, and we play only classical music. We wear uniforms when we appear in public.

My birthday is the same day as Schubert's. I am enclosing our picture.

From your friend,
DONALD STRICKLAND (Age 10),
Ontario.

Letters have also been received from the following: Lily King, Barbara Heller Lefloor, Betsy Reed, Dorothy Gordon, Patricia Klein, R. I. Walker, Adelaide Schneck, Vinetta Boalton, Hattie Beth Schiller, Wilbur Motta, Helen Rae Davis, Kathryn Meadows, Domitila Alfafara, Georgine Andwers, Hilda Divison, Sydney Riker.

DEAR JUNIOR ETUDE:

I am learning the violin and I like it very much, although it is very hard. I am doing very well, I suppose because we have a very good and conscientious teacher.

From your friend,
ONIL PERRAS (Age 11), Alberta, Canada.

August Anniversaries

ANNIVERSARIES of the following musicians occur this month.

JULES MASSENET died in France, AUGUST THIRTEENTH, 1912. You all probably know the *Elégie* which is arranged for piano solo, violin solo, organ, and other instruments, though originally written for voice. Do not, however, always think of the *Elégie* when you think of Massenet. Try the *Aragonaise*, from the ballet, "The Cid"; or the attractive little waltz called *Black Butterflies*; or listen to the *Dream Song* from the opera "Manon," on Columbia record 50205 D.

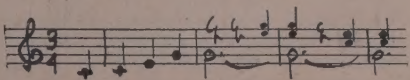
CLAUDE ACHILLE DEBUSSY was born in France, AUGUST TWENTY-SECOND, 1862. His music is mostly of the type called "impressionistic" and his piano compositions are not easy. However, such numbers as *Reverie*, *En Bateau*, *Minuet*, *The Girl with the Flaxen Hair* and the two *Arabesques*, may be played by moderately advanced players. The *Clouds* and *Festivals*, for orchestra, have been recorded by the Philadelphia Orchestra on Victor 1309; the famous *Afternoon of a Faun* may be heard on Victor 6696, also by the Philadelphia Orchestra; the "Children's Corner Suite," played on the piano by Cortot (pronounced Cor-tow) is on Victor 7147 and 7148. If you have not heard much of Debussy's music you will notice that it is quite different from the classical style, and you should try to hear as much of

it as you can.

MORITZ MOSZKOWSKI was born AUGUST TWENTY-THIRD, 1854. His family was Polish, he was born in Germany, and he lived the latter part of his life in Paris, where he had many singing birds in his studio. He has written many piano pieces that are not difficult, such as *In Poland*, *Polish Cradle Song*, *Serenade* (for four hands), and *Shepherd's Dance*.

??? Who Knows ???

1. How many thirty-second notes equal a dotted quarter note plus an eighth rest?
2. Who wrote the opera "Carmen"?
3. What is meant by "a capella"?
4. What melody is this?



5. Who wrote it?
6. What is the Sistine Choir?
7. How many half steps in a minor seventh?
8. What is the signature of a minor scale whose fourth degree is B-flat?
9. What is the difference between alto and contralto?
10. When was Mendelssohn born?

(Answers on this page)

The Rain Fairy

By Stella Whitson-Holmes

DROP-DROP, drip-drip, dribble-dribble, sang the rain on the house top, window-pane and thorn bush.

"Oh dear, it is raining and I cannot go out to play," sighed Susan. "Very well, this is a good time to practice my music lesson."

Thump-thump, bang-bang, she began.

"Tut-tut," said a voice beside her, "that is not the least bit musical, my dear. You must do better than that!" And Susan looked around. "I am the Rain Fairy," continued the voice, "and when people do things badly I growl, and folks call it thunder."

"Heavens! What a noise!" exclaimed Susan.

"Yes, thunder. And," continued the voice, "I am also a very good music teacher; did you happen to know that, my dear?"

"You a music teacher?"

The fairy growled again, and Susan heard her mother running about closing windows. "Yes, a good music teacher," said the voice.

"Well then," said Susan, "what do you think of my playing?"

"I was just coming to that. You go thump-thumping with about as much art and life as hammering nails in a board. Now, that is not music, Susan. To produce music you must get the spirit of music as well as the notes, and you must have accent, and light and shade and soft and loud. Now listen to some of my music," he said proudly.

Susan became very still. She could hear the rain pattering gently on the roof, like the soft purr of a cathedral organ; she could hear it pelting rhythmically on the big oleander leaves outside like full throated drums; she could hear it trickling down the window panes and gushing in the gutter like soft music of a distant xylophone; she could hear long notes and soft notes, and accents and rhythm; she began to feel the spirit of the rain music and found that it carried on with the technic of an expert musician. Then she began to play some of her old pieces of a year before, and played them musically instead of thump-thumping and bump-bumping, as she used to do.

"Lovely, lovely," crooned the Rain Fairy, "how beautifully you have caught the Spirit of Music, Susan."

Later she said to her mother, "I do love a rainy day. It always makes me feel so musical."

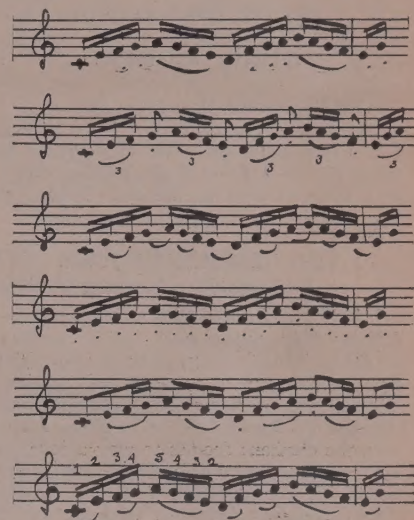
Interesting Technic

By Gladys Hutchinson

How many ways can you play your five-finger exercises?

Different ways of doing them make them lots more interesting than just monotonously doing them always the same way.

Here are some ways to do them, and you can invent still others.



You will have to look carefully at these differences—Staccatos, legatos, eighths, sixteenths, slurs, and so on.

Musical Gold

By Frances Gorman Risser

The squirrels, in autumn, work so hard,
And safely put away
Fine stores of nuts, that they will use
When winter comes to stay.

While summer days are long and free
And I've much time to spare,
I'll practice all I can, for fall
Makes extra time grow rare.

In winter when I've lots to do
And days are short and cold,
My summer practice will be worth
Its weight in "Progress" gold!

Enigma

By Richard Judson

My first is in WALK but is not in RUN,
My next is in BREAD but never in BUN;
My third is in NEW but is not in OLD,
My fourth is in SILVER but never in GOLD;
My fifth is in HORSE, but is not in COW,
My sixth is in PLEDGE but never in VOW;
My seventh's in GIVE and also in TAKE,
My eighth is in RIVER but is not in LAKE;
My whole is a famous violinist.
(Answer: Kreisler)

ANSWERS TO WHO KNOWS

1. Sixteen.
2. Bizet.
3. Choral singing without instrumental accompaniment.
4. The *Beautiful Blue Danube Waltz*.
5. Johann Strauss.
6. The choir of the Sistine Chapel at the Vatican in Rome.
7. Ten.
8. Four flats.
9. Alto is the lower part sung by women's voices in a chorus or quartette; contralto is the term given to a low, rich, female voice.
10. February 3, 1809.



JUNIORS OF MEDIA, PENNSYLVANIA

As usual, the JUNIOR ETUDE Contest is omitted during July and August. The answers to the May contest will appear in October

Letters from Etude Friends

Music Games

TO THE ETUDE:

Type all the musical games you can find, besides the number you have originated yourself. Each time a student rates a good lesson, give him a music game to take home. Tell him to ask his parents and friends to play these games with him, in order to increase his (and their) musical knowledge and playing accuracy. Since young children love any kind of a game, they will look forward to these music games. If the game is difficult or many sided, play it once with the child before he takes it home, so that he will not make errors or become confused when explaining it to others.

—ANNETTE M. LINGELBACH

Music Extension Study Course

(Continued from Page 542)

the subdominant key. The first section is again heard—D.C.—and the holiday comes to a close at *Fine* at the end of the first line.

THE ELEPHANT'S JOKE

By EDNA-MAE BURNAM

Edna-Mae Burnam, in this issue, contributes a descriptive piece for the Juniors. It opens with a circus scene in which the first theme depicts an elephant's clumsy efforts to dance. After dancing, kicking and crossing his legs according to circus tradition, the elephant decides to play a joke on his own account and proceeds to squirt water on the audience from his trunk. These various effects are all indicated in the text. The people run from the tent on a *glissando*, after which the elephant chuckles as he resumes his dance. A humorous piece which undoubtedly will make an appeal to youngsters.

DANCE OF THE DUTCH DOLL

By GUSTAV KLEMM

This piece should be played with a steady, well marked rhythm. The theme is in the left hand throughout, and the style is in the manner of a Dutch dance.

In the first measure, note the first beat slurred into the second. This effect occurs many times and is an important factor in establishing the proper dance rhythm. Be sure to give all the resonance you can to the dotted half notes in the left hand, marked with the *sostenuto* sign.

Play the accompanying chords with a fairly heavy and thick tone, so as to suggest the taps of the wooden clogs and the somewhat stilted steps of the doll. As in all dance forms, rhythm is paramount!

THE ROBIN'S TEA

By LOUISE E. STAIRS

This is a first grade piece and lies in the five-finger position throughout. The left hand consists of only two chords (broken), and the patterns are so obvious in both hands that it can be used effectively as a rote piece. Words are given so that it can be taught also as a song.

OUR NEW CAR

By HOPE KAMMERER

This number is a decided novelty, and it spurs the child to special efforts in analysis. The conventional call of the modern automobile is heard as the opening *motif*, and it recurs at intervals throughout the piece. It is the duty of the pupil to check how many times the auto horn is sounded in the piece; how many times this particular kind of horn was heard on Saturday; and to tell whether in the *Coda* the automobile is moving closer or farther away. All of which stimulates interest and curiosity on the part of the student. Every modern teacher knows the value of stimulated imagination.

How Shall My Pupil Sit?

(Continued from Page 498)

safeguarding their eyesight. Myopia, or short-sightedness, is common; and the progressive tendency of this defect is shown in the comparison of the percentages of those affected in the primary grades, where the percentage is low, with those of the more advanced grades, where the percentage is very high. At the piano, if there is the least difficulty in discriminating, the child crowds forward, and since the music desks of most pianos are too high, the eyes are so directed that comfortable vision is impossible. In looking up, with the music close, an excessive amount of nervous impulse must be used to restrain the normal tendency of the eyes to diverge, or turn

not be lowered, the solution of this problem is to place on the piano an auxiliary music rack which will bring the music to the proper level for ease and comfortable vision. The angle at which the music is placed should receive consideration, and in general should be at near a right angle to the line of vision—usually about 70°. If tipped backward at an excessive angle, the characters will be distorted in foreshortened perspective.

In choosing music for very young children, the size of the notes should receive painstaking consideration, and only that with large, clear type chosen.

The lighting should be so arranged that

Musical Books Reviewed

An Introduction to Music

By MARTIN BERNSTEIN

The writer of this new work, a former member of the New York Philharmonic Orchestra, has for a decade conducted classes in Music Appreciation at New York University. His present work is designed as a text upon music appreciation. The facts are very carefully and understandably presented, without any of the twaddle with which some works of a similar intent are encumbered. There is an extensive bibliography for further reference, which is given in convenient installments at the end of chapters, instead of in one section at the end of the book. Voluminous notation examples make the work more explicit. Altogether this is one of the most sensible and practical works of its kind we have seen.

Pages: 396.

Price: \$4.00.

Publisher: Prentice-Hall, Inc.

Great Symphonies: How to Recognize and Remember Them

By SIGMUND SPAETH

The author has just issued this new book in the already fine procession of works designed to give the public an insight into the musical structure of some of the great symphonies. Starting with Haydn and concluding with Dvořák, he covers thirty-five of the best known symphonic works, with descriptive text as lucid and understandable as words can be in describing sound. The unique part of the book is that the well selected notation examples are accompanied in each instance by words which the author has written for the themes designed to convey to the reader the thought of the composer in writing such a theme. This is no inconsiderable task; it has been handled in very unusual fashion; and for many this device may prove very helpful. Dr. Spaeth advocates the use of the "Analytic Symphony Series" by Dr. Percy Goetschius, an admirable collection of the great symphonies arranged for piano solo.

Pages: 358.

Price: \$1.00.

Publishers: Garden City Publishing Co.

The Music of the United States (Its Sources and History)

By MABEL H. DESPARD

The publisher has issued this book from plates reproduced from hand lettered copy. The format is that of sheet music. The text is interesting and unique in many ways. The illustrations, however, are very crude and in many instances leave much to be desired.

Pages: 94.

Price: \$2.50.

Publisher: J. H. H. Muirhead, New York City.

The "How" of Freedom in Voice Production

By WILBUR ALONZA SKILES

Wilbur Alonza Skiles, a contributor to THE ETUDE, has written an original book upon this subject, in which he advocates the theories of Mr. Eugene Feuchtinger of Chicago and hyo-glossic muscle fame. The book treats upon many matters not ordinarily discussed in the usual treatise on voice. One section upon the unruly tongue is especially interesting, as is another on correct phonation.

Pages: 9x6 inches.

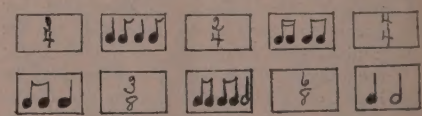
Price: \$5.00.

Publisher: The Skiles International Voice Publications System, Freeport, Pa.

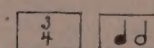
MATCHING GAME

By FLORENCE L. CURTISS

THIS profitable game will be greatly enjoyed by pupils. Prepare cards the size of ordinary playing cards. On some have time signatures printed and on others have groups of notes to correspond. Give a set to each pupil. The first one to get his cards matched—the note cards with their correct time signature cards—is declared the winner. The cards may be made like these



and are matched in this manner

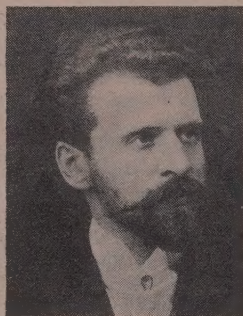


As many as desired may play; the only requirement being that each player must have a set of cards.

THE ETUDE

Next Month

THE ETUDE for September 1937, brings these entertaining and inspiring articles.



Sigismund Stojowski

PRACTICE AS AN ART

Sigismund Stojowski, eminent Polish composer, pianist and teacher, and an intimate confrère of Paderewski, gives many telling ideas on what makes piano practice really count towards artistic growth. You cannot fail to be helped by this informative article.

THE NEED FOR MUSICAL PIONEERS

Mrs. Edward Bok, founder of the Curtis Institute of Music, writes an interesting exposition of some of her ideas in music education, and of practical experiences in the development of that project.

THE NEW GATEWAY TO OPERA

Lee Pattison, piano virtuoso and long an associate of Guy Maier as pioneers in the duo-piano field, turned his talents in a new direction last season when he inaugurated a pre-summer season at the Metropolitan of New York, in which he introduced fresh faces and many new ideas.

THE STORY OF THE "BEAUTIFUL BLUE DANUBE"

The great Strauss waltz has just celebrated its seventieth anniversary. It has been the background for scores of romances in all parts of the world. Its charm is immortal. Virginia Creed tells the story of this great composition in very interesting manner.

AMERICA'S FAMOUS POET-MUSICIAN

Readers, of both the South and the North, will be both delighted and enlightened by this story of Sidney Lanier, who, in addition to being one of our foremost poets, was for years first flutist of the Baltimore Symphony Orchestra.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

outward. This overstimulates the eye muscles and depletes the nervous energy rapidly, inducing great fatigue, and quickly robbing the child of the ability to concentrate and assimilate knowledge.

This condition may explain the frequent loss of attention, although apparently the lesson material is quite interesting to the child. Tilting the head backward in order to see also creates painful pressure upon the spinal nerves at the back of the neck, causing the child to move and twist about restlessly in trying to find a more comfortable position.

The music should be placed as nearly as possible on a level with the shoulders and about sixteen inches from the eyes—never less than fourteen inches. The best field for comfortable vision is that which causes the eyes to turn slightly downward, not straight ahead nor up—positions which cause an excessive amount of nervous energy to be used.

Since the music desk of the piano can-

there is no glare reflected from the page back into the eyes. A floor standard near the piano, with indirect illumination, makes a very satisfactory piano light. The electric power companies in most cities and large towns maintain a free service for advice on this subject and send representatives, upon request, to measure the illumination in foot-candle power. Such service is invaluable, as it may be the means of conserving the eyesight of the whole family.

When we remember that, although pupils must receive instruction in playing the piano from their teachers, the home is the place where they learn to play, for that is where they do their practicing. Since devices for the correction of unhygienic posture at the piano are now available through publishers and music dealers everywhere, let us hope that they will be provided for all young students, thus permitting them to reach their full measure of development. Comfort at the instrument is essential to successful study.

MATERIALS WHICH MAKE YOUNG PIANO BEGINNERS ENTHUSIASTIC PUPILS

A PLEASURE PATH TO THE PIANO

By
Josephine Hovey Perry



An excellent book for the pre-school child beginning piano study. Using the black keys as the first approach, the young pupil sings and plays selections by rote, reads what has been played, then finally writes it. Familiar rhymes and stories are used as means of introducing necessary foundation instruction. Prior to the publication of this work, the author used the material presented in the book in her own pre-school piano classes with great success.

Price, \$1.00

A MUSICAL MOTHER GOOSE FOR TWO

By Josephine Hovey Perry

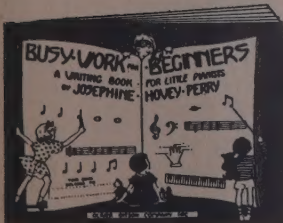
A splendid book of first-year piano duets with Mother Goose words for two beginners at one piano. The melodious pieces are attractive, within the capabilities of the young pupil, carefully fingered, and humorously illustrated with appropriate Mother Goose pictures. This collection will prove invaluable in furnishing practice pieces or numbers for recital purposes.

Price, 75 cents

BUSY WORK FOR BEGINNERS

A Writing Book for the Little Pianist

By Josephine Hovey Perry



Price, 60 cents

The object of this book is to furnish entertaining and constructive busy-work to the little folk beginning piano study. It can be used for lesson study or assigned for homework. The pupil is taught to make the layout of a piano keyboard, thereby becoming familiar with the instrument early. The staff and its notation and eventually the relationship of fingers, notes and keys are presented in a manner to make the work pleasing and indelible in the mind of the young beginner.

TECHNIC TALES

Book One
By Louise Robyn



Miss Robyn presents in her *Technic Tales* books the same studies and ideas which she uses so successfully in her own classes at the American Conservatory of Music. Fifteen essential principles in first-year piano technic are introduced coordinating the child's mind, eye and hand. Each principle is introduced in story element with illustrations appealing to the child's imagination and interest.

Price, 75 cents Teacher's Manual—Price, 75 cents

TECHNIC TALES—Book Two

By Louise Robyn

A continuation of *Technic Tales*, Book One, for second-year study. It contains fifteen additional lessons including the study of marcato chords, triads, various crossing problems, staccato, two-note slurs, and other important principles in piano technic.

Price, 75 cents Teacher's Manual—Price, 75 cents

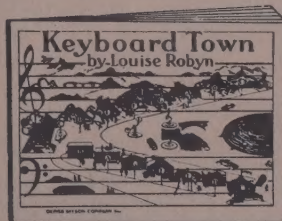
CHORD CRAFTERS

(Technic Tales, Book Three)

By Louise Robyn

This book adapts the complex principles of chord technic to the plan of the child's understanding. Fundamental rules of chord playing are introduced with story element and attractive drawings. Each technical principle is embodied in short exercises and etudes holding the interest of the young student and simplifying chord instruction for the teacher.

Price, 75 cents



KEYBOARD TOWN

By
Louise Robyn

Covering a new field in the child's early training this book supplies a link that enables him to read notes fluently within a surprisingly short period. The material presented is not an experiment—its principles have been tested and proven for many years by Miss Robyn. More than seventy-five little melodies are included in this unique book.

Price, 75 cents

FOLK SONGS AND FAMOUS PICTURES

By Mary B. Mason

This outstanding first-grade instruction book is a valuable contribution to the field of piano instruction for young beginners, seven to eleven years of age. Notation, rhythm, scales, keyboard harmony, transposition and musical form are presented in an interesting and efficient manner. A unique feature, especially appealing to children, is the set of attractive pictures to be cut out and pasted in the proper lesson space provided. Lesson assignments to be colored and flash cards for memory work add to the usefulness and value of this successful method book.

Price, \$1.00



FIRST CLASSICS AND FOUNDATION HARMONY

By Mary B. Mason

A second-year book which follows *Folk Songs and Famous Pictures*. Each classic is in simplified form with verses that correspond to the spirit of the music and accord with its rhythm. The early study of this material lays a foundation for appreciation of the best in music. The second portion of the book is devoted to elementary harmony presented through the use of games and cut-out cards.

Price, \$1.00

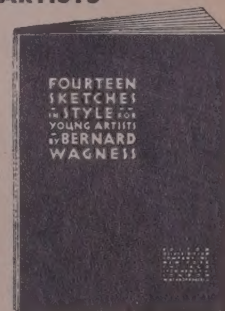


FOURTEEN SKETCHES IN STYLE FOR YOUNG ARTISTS

By
Bernard Wagness

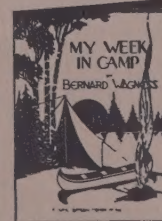
There is a great need of musical etudes of technical value, yet pianistic, colorful and varied in style. The little sketches in this collection are offered to teachers who are in search of such material. Each hand has been given equal attention in preparing these interesting pieces. An excellent book to use when the pupil has completed *My Week in Camp* by the same author.

Price, 75 cents



MY WEEK IN CAMP

By Bernard Wagness



A "bridge" book carrying the pupil from the first to the second grade. Containing ten studies in the form of pieces, each number is built on one essential technical principle. Especially appealing to boys, it is a valuable book for all young students because of its helpful and interesting studies and technic.

Price, 75 cents

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For 1938 . . . Philco introduces an entirely new radio designed and built *as a radio* from the ground up.

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Philco gave you the Inclined-Sounding Board in the famous "X" model . . the first radio that brought every note up to "ear level." Now — in the new 116 Double-X — Philco retains that invaluable contribution to tonal quality . . and adds the *Inclined Control Panel . . inclined* for tuning with ease and with grace whether you are sitting or standing.

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